

COLLECTOR'S COVER 1 of 3

SEPTEMBER 1, 2017 #1480

Entertainment Weekly



IT'S GETTING SCOT IN HERE!

Starz's epic drama
OUTLANDER
is back—finally!

We've got a preview
of the new season and
Jamie and Claire's
long-awaited reunion

By **LYNETTE RICE**



Swipe right.

2017 Focus ST. **We all drive.**



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Bridget Everett

The comedic dynamo (and Amy Schumer squad member) made her name as the go-to gal for raunchy laughs. Now she's turned out a career-making performance in *Patti Cake\$*—and is trying to get comfortable with the view from the top.

BY CARLA SOSENKO

22 ▶

Outlander

From the standing stones of Scotland to the breezy beaches of Jamaica, the new season finally delivers a reunion for Claire and Jamie some 200 years—and an epic battle—in the making.

BY LYNETTE RICE

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Teen Wolf

The 100th episode will be its last (for now), and EW snuck on the set to catch every final farewell.

BY SAMANTHA HIGHFILL

Sam Heughan and Caitriona Balfe

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ON THE COVERS

Sam Heughan and Caitriona Balfe photographed exclusively for EW by Ruven Afanador on March 8, 2017, in Cape Town, South Africa. Logo treatment by the Neighborhood Studio.

HEUGHAN'S COSTUME: KIRSTY ALLEN; HAIR AND MAKEUP: WENDY KEMP FORBES; BALFE'S COSTUME: MARNIE ORMISTON; HAIR AND MAKEUP: ANITA ANDERSON; SET DRESSERS: JASON BRODERICK AND THOMAS LEPPAN; PRODUCTION: BAKER KENT PRODUCTIONS

Oh, aye, your eyes do not deceive. There are indeed three new *Outlander* covers for your consumption this week: the great Scot (Sam Heughan), the Sassenach herself (Caitriona Balfe), and the Barnes & Noble exclusive that boasts both members of the bonny couple. So get thee down to the bookstore fast to buy your favorite(s), or purchase the bundle at backissues.ew.com. We widnae want you to miss out!



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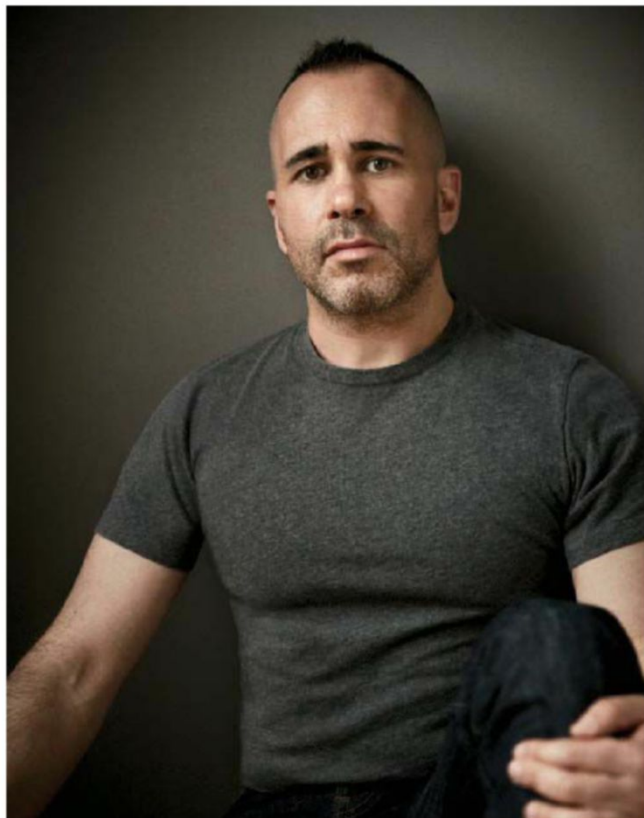


@EW



@EWSnaps

Editor's Note



THERE'S NO EW WITHOUT U

➔ A WISE MAN ONCE ADVISED ME, "GIVE THE readers more of what they want." That wise man was my boss, editorial director of Time Inc.'s Style & Entertainment Group **Jess Cagle**, but I swear I'm not trying to kiss up to him by calling him wise (and handsome and brilliant). It's advice I try to live by every day. ¶ We do an enormous amount of research with you, our readers, and you have repeatedly told us that the Must List is your second-favorite section of the magazine. (The first? Marc Snetiker's

Bullseye.) So starting with this issue, we're putting our Must List on steroids. The gist is still the same—each week you'll get a look at the 10 shows, movies, songs, books, etc., that we're most psyched about. But in addition, you'll see Q&A's with the stars of those projects, mini binge guides, episode synopses, streaming recommendations, and a whole bunch more candy. (Sidebar: Speaking of candy, has anyone tried the new caramel M&M's? I haven't, but am intrigued.) Meanwhile, News & Notes has been replaced by a series of news stories that will keep you abreast of pop culture's biggest events, issues, and trends. You'll also find plenty of news nuggets and sidebars in the review sections.

The Must List's terrific new design is the handiwork of the wise (and handsome and brilliant) gentlemen you see below: EW's creative director **Tim Leong** and design director **Keir Novesky**. They pour their entire talented souls into the look of this magazine, as well as much of our digital and social imagery—and for that I'm incredibly grateful. If you like what you see, please let them know by tweeting them @timleong and @Keir11.

● About two years ago, we noticed that every time we ran a story about *Outlander* on EW.com, our traffic would spike. Thanks to your enthusiasm, we have put the show on the cover twice since then—and you've made those issues some of our best sellers in recent years. As season 3 of Starz's drama approached, we sent editor at large **Lynette Rice** (also wise, beautiful, and brilliant) to the *Outlander* set in South Africa to bring you exclusive scoop on the new season—especially Jamie and Claire's long-awaited reunion. She delivers an excellent story on page 22 and will be sharing intel with you throughout the fall on EW.com and her weekly show *Outlander Live* on EW Radio (SiriusXM 105). To celebrate your devotion, we have produced three collector's covers this week (see page 1). You can find the solo shots of Caitriona Balfe and Sam Heughan on any newsstand; to collect the cover featuring the couple, head to your nearest Barnes & Noble, where it is being sold exclusively. You can also buy the entire set at backissues.ew.com.

HENRY

HENRY LDBLATT



GOLDBLATT: PHOTOGRAPH BY RICHARD PHIBBS



JENNY BOETH IN MEMORIAM 1954–2017

We Say Goodbye to One of Our Own

JENNY BOETH—PICTURED ABOVE WITH HER SON, SAM WHIPPLE—passed away hours before the solar eclipse at the age of 63 after a long battle with cancer. And like the celestial event, she was a once-in-a-lifetime phenomenon. As EW's deputy chief of reporters, her job was to make sure the magazine was error-free and to keep us accountable to you. Fact-checking is by far some of the most difficult work in journalism. It involves "re-reporting" a story, and oftentimes an article's writer isn't too pleased to be proved incorrect. But Jenny quickly won the respect and love of everyone on staff after she started in 1999. She was upbeat, kind, incredibly smart, and tenacious—she fought cancer like no one I've ever seen, insisting on working almost till the day she died. Jenny toiled behind the scenes to make sure everyone else shined, and all the journalists who have worked with her during her tenure owe her an enormous debt of gratitude. (To the right, you'll find some tributes from her colleagues.) We will miss her like hell and are incredibly grateful for her life. —HG

Jenny was tireless and meticulous, warm and generous. And if she were here right now fact-checking this page, she'd find at least three pesky mistakes that no one else caught, and then go home and stay up worrying that she'd somehow missed another one. You caught 'em all, Jenny. Sleep tight.

—DAN SNIERSON

I would guess Jenny stopped me looking like an idiot in print a million times. That number seems right to me and is also one I'm giving in the hope she will somehow steal up by my shoulder and politely suggest I shouldn't be "guessing" about figures like that.

—CLARK COLLIS

She was the most passionate seeker of absolute truth of anyone I—or anyone at EW—have ever known. That made her a superb researcher. What made her a superb woman was something else: a wicked and reliable sense of humor, an unerring interest in the happiness and emotional health of her co-workers, a laugh you couldn't hear and not join.

—SEAN SMITH

Thank you, "big sister" and strong NYC girl, for your friendship and invaluable guidance, and for making a positive impact on the world in so many ways.

—SABRINA MCFARLAND

On the nights that we put an issue to bed, it can go very late. With Jenny, there were no cutoffs. Often you'd get home at 2 a.m. and there'd be an apologetic message waiting: "Are we 100 percent positive of this?" Sometimes it was maddening. Usually it was hilarious. She couldn't sleep until she was sure she'd nailed down every last fact. She never asked for thanks, but she made every writer look better than they are. So, belatedly, thank you, Jenny.

—CHRIS NASHAWATY

Jenny never had a byline, but if you're a fan of *Lost* or *The Walking Dead* or *Game of Thrones*—or any other big TV show from the past decade—then you've read Jenny's work. However, as much as she meant professionally, she meant even more as a friend. I'll miss those late nights laughing with her about pop culture minutiae and geeking out on our favorite fan theories. But I'll never forget them.

—DALTON ROSS

She made everything I wrote better, including almost every feature on our shared passion, *Lost*. Her care for our work was matched by her care for her colleagues. She was a huge support to me and my family during my wife's fight with cancer, and it pains me that we've now lost Jenny to this vile robber, too.

—JEFF JENSEN

THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK
Alex Jones ambushing people on the st without asking them a single question about REESE WITHER-SPON is exactly what's wrong in this country.
[@BillyEichner](#)

"Trust me, I'd face a dragon over Jessica Jones any day."

—Luke Cage (Mike Colter) on *Marvel's The Defenders*

"He's too little for me."

—Daenerys (Emilia Clarke), deflecting Jon Snow (Kit Harington) intrigue, on *Game of Thrones*

"And he's not actually royalty?"

"No, Fresh Prince refers to his street cred."

—Joe (Lee Pace), explaining the '90s sitcom to Cameron (Mackenzie Davis), on *Halt and Catch Fire*

"Sheet-caking is a grassroots movement, Colin. Most of the women I know have been doing it once a week since the election."

—Tina Fey, to Colin Jost, on *Weekend Update Summer Edition*

"Our guidance counselor is a werewolf hunter?! I'm never asking for guidance again."

—Mason (Khylin Rhambo) on *Teen Wolf*



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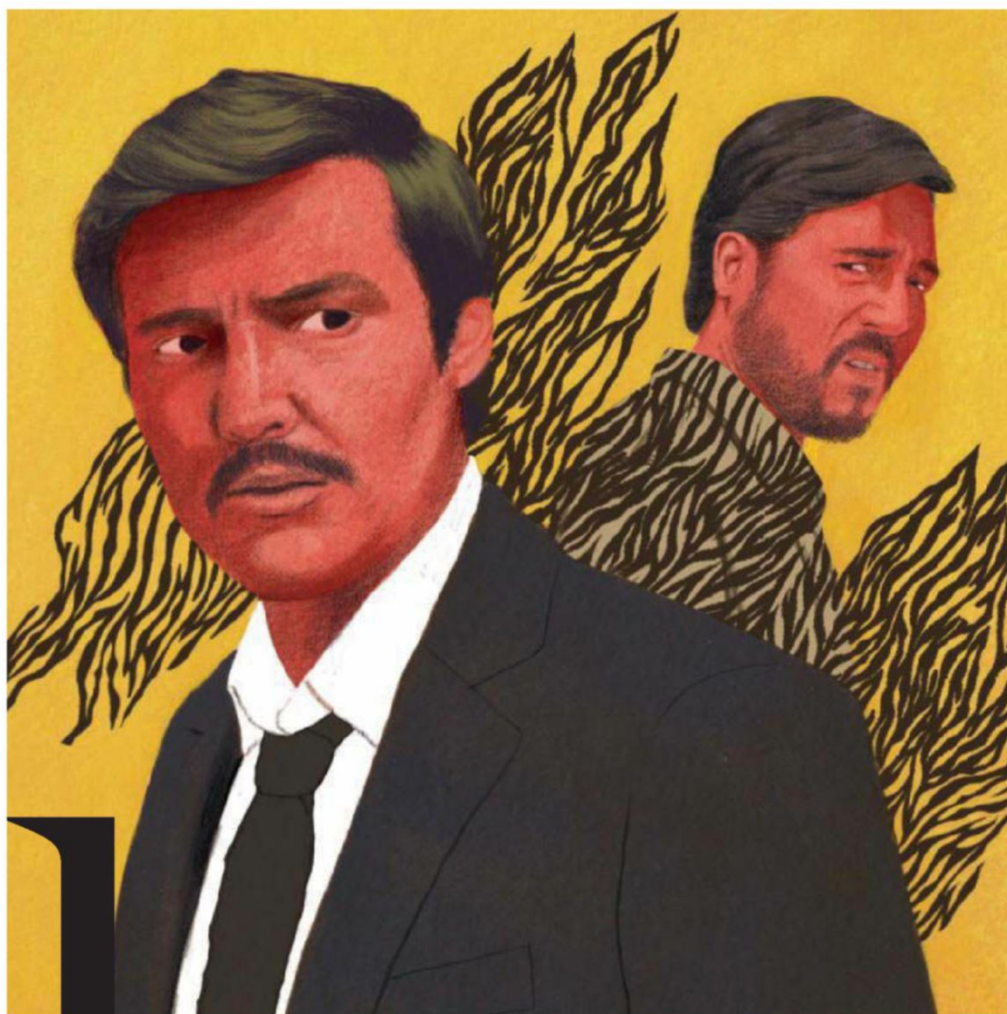
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Must List

THE **TOP 10** THINGS WE LOVE THIS WEEK *Edited By* | KEVIN P. SULLIVAN @KPSULL



TV

NARCOS

When Netflix's thrilling cops-and-dealers drama returns for season 3, the good guys will be battling not one kingpin (R.I.P. Pablo) but four. Fortunately, Agent Peña (Pedro Pascal) is still there to crash the party. (Premieres Sept. 1)



PEDRO PASCAL

He plays intrepid DEA agent Javier Peña on the Netflix hit.

Pablo Escobar (Wagner Moura) died at the end of last season, and your partner (Boyd Holbrook) left the show too. Do you feel lonely?

It was a weird thing to go back to Colombia without them! I was rarely without Boyd, so that was the way I learned to experience the show—alongside him. And Wagner was great to have because he's a teddy bear of a human being.

I'm sure the new guys are nice, right?

Yeah, but being on the investigation side can kind of suck sometimes because you're not always around all the badass actors playing these narco



CONTINUED

kings. They're having incredible parties with flourishy costumes. And I'm always coming after they've already had the party.

This season focuses on the Gentlemen of Cali, a cartel known to many as Cocaine Inc. How do they differ from Escobar's outfit?

The Cali godfathers are such a contrast. They were much more blended into society, and corporatized the drug trade. It's more like coming up against an industry.

Netflix doesn't release numbers, but there are signs that *Narcos* is one of the most popular shows in the world. Do you get that sense?

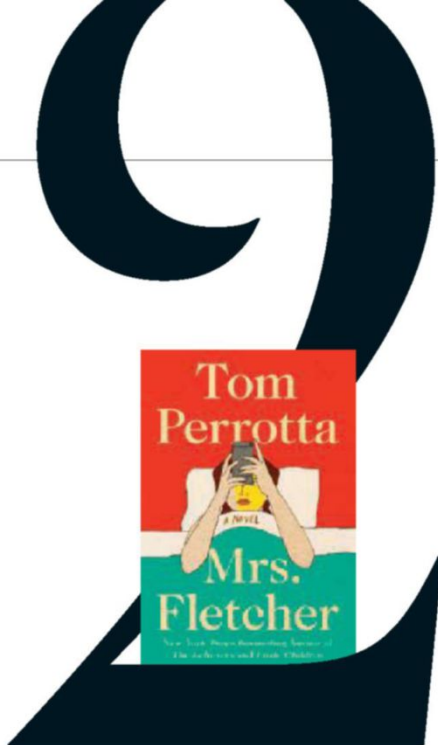
The cops in New Jersey—they love it. Every time I fly into Newark, I feel a little bit like a prince! Immigration officers and the police force at the Newark airport, that's where I feel it the most—that's where I'll be like, "Wow, I feel special today."

What do Colombians usually say?

I had a head start with *Game of Thrones* as far as South America is concerned. My character, Oberyn, was a beloved character in Latin America, so down there the conversation always starts with *Game of Thrones*.

Do you still keep up with *Thrones*?

I'm completely caught up. I text David [Benioff] and D.B. [Weiss] every Sunday while I'm watching it. And they're just like, "Dude, leave us alone. We're busy!"



Books

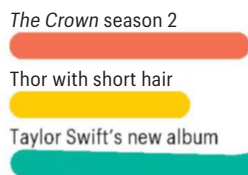
MRS. FLETCHER

by Tom Perrotta

The author of *The Leftovers*, *Little Children*, and *Election* is an expert at teasing out particular strains of suburban ennui. His latest novel centers on the titular character, a lonely divorcée who gets lured in by a porn website for MILFs, and her jock son, Brendan, who's disappointed to find that college isn't the bro-topia he'd expected.

TOTAL ECLIPSE OF THE CHART

ANTICIPATION INDEX



3

Podcasts

DISSECT



This long-form musical podcast, now in its second season, delves into the architecture of albums. Host Cole Cuchna dedicates most episodes to a single track and painstakingly analyzes the inspiration and influence behind the song, sometimes word by word. You'll be left in awe of the artistry lurking in your workout playlist.



"Kanye West: The Elephant in the Room"
Season 2 Episode 1

The new season examines West's My Beautiful Dark Twisted Fantasy, beginning with a three-episode preface.





UNCLE SCROOGE:
"ONLY A POOR OLD MAN"
by Carl Barks

TV

DUCKTALES

Disney XD's reboot of the beloved '80s cartoon about Scrooge McDuck (David Tennant) and his adventurous family is as disarmingly funny for new viewers as it is nostalgic for old ones, thanks to die-hard fans-turned-cast members like Ben Schwartz, Beck Bennett, and Danny Pudi.

MEET THE NEW GANG

DuckTales 2.0 brings lots of familiar voices



BOBBY MOYNIHAN
Louie



DANNY PUDI
Huey



KATE MICUCCI
Webby Vanderquack



BEN SCHWARTZ
Dewey



DAVID TENNANT
Scrooge McDuck

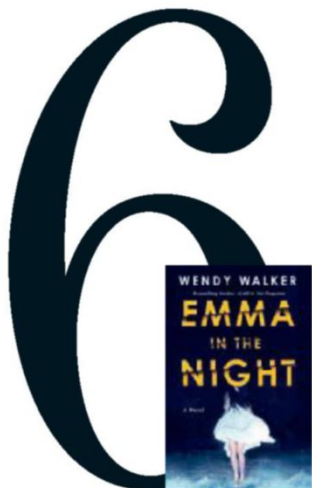


Movies

GOOD TIME

Grime covers every inch of the screen—and Robert Pattinson's face—in the new thriller from filmmaking siblings the Safdie brothers. The story follows area dirtbag Connie (Pattinson), who, after a heist gone wrong, runs an increasingly desperate gambit to spring his mentally challenged brother from prison. *Good Time* is kinetic and upsetting and dives headfirst into a side of New York City that most movies avoid like an empty subway car. (R)



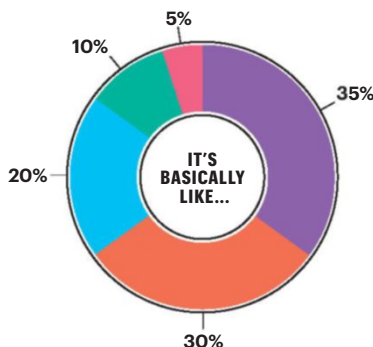


Books

EMMA IN THE NIGHT

by Wendy Walker

Reese Witherspoon optioned Wendy Walker's last book, *All Is Not Forgotten*, and now the writer returns with yet another twisted tale, this one about two teen sisters who are kidnapped. The rub: When three years pass, only one of the girls comes back.



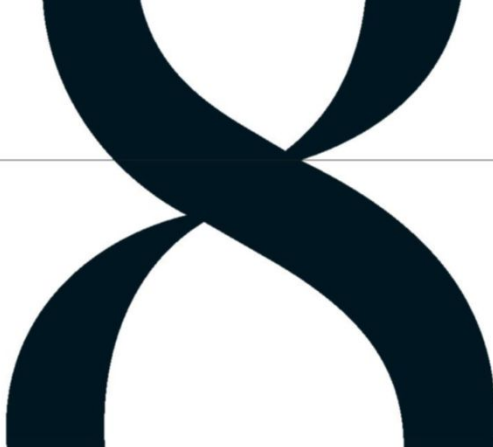
- THE MISSING
- THE DEEP END OF THE OCEAN
- FIND HER by Lisa Gardner
- WE WERE LIARS by E. Lockhart
- BLACK SWAN



Music

"HE LIKE THAT," FIFTH HARMONY

On this electrifying, guitar-driven standout from the group's self-titled LP—their first without original member Camila Cabello—the foursome dish about a guy so hot they lose control of the English language: "He like that *bang bang bang*, he like that *bomb bomb bomb*." We like this song song song.



THE *by Tim Stack*
STACK!

1. JAENY
2. JONERYS
3. SNOGARYEN
4. TARSNOW

Videogames

UNCHARTED: THE LOST LEGACY

Who needs Nathan Drake? The dashing hero of the *Uncharted* series may have retired, but treasure-hunter Chloe Frazer and gun-for-hire Nadine Ross are here to carry on the adventuring legacy (and help the game ace the Bechdel test). Explore India's Western Ghats—the largest open area in the franchise's history—as you uncover hidden ruins and ancient artifacts.



THE **RANK**

COMPARED WITH OTHER UNCHARTED GAMES

BEST

- UNCHARTED 2:
AMONG THIEVES
2009; PS3
- UNCHARTED 4:
A THIEF'S END
2016; PS4
- UNCHARTED:
THE LOST LEGACY
2017; PS4
- UNCHARTED 3:
DRAKE'S DECEPTION
2011; PS3
- UNCHARTED:
GOLDEN ABYSS
2012; PS Vita
- UNCHARTED:
DRAKE'S FORTUNE
2007; PS3

WORST

9

TV

PROJECT RUNWAY

In fashion, one day you're in and the next you're out. *Project Runway*'s 16th season is taking measure(ment)s to make sure it stays "in." Unlike in seasons past, the designers are working each week with size-inclusive models ranging from size 0 to 22. It's a perfect fit. (Thursdays, 9 p.m., Lifetime)



Streaming

DO THE RIGHT THING

Spike Lee's masterpiece (the best New York movie ever made, if you ask us) portrays Brooklyn as a pressure cooker of racial tension and frustration during one hot summer day. It's a movie worth revisiting every few years. (HBO Go)



WHAT TO STREAM THIS WEEK

▶ Red Oaks

AMAZON

Get in some country-club relaxation before the summer ends with two seasons of this underappreciated '80s nostalgia trip, which follows a college grad about to face the real world.

▶ Dog Day Afternoon

MAX GO

The Al Pacino classic is more than a terrific crime movie. It's also the perfect time capsule to the sweltering streets of New York City, circa 1972, and a powerful instructional video on how not to rob a bank.

▶ Back to School

STARZ

Did you get to perfect your Triple Lindy this summer? Don't worry, there's still time! The Rodney Dangerfield classic will get you back in the mood for some higher education before it's back to the dorm and questionable food at the dining hall.

▶ Deglassi: Next Class

NETFLIX

Now four seasons in, the latest iteration of the Deglassi franchise is producing some of the best teen drama on TV (and great end-of-summer viewing). The newest batch of episodes, which dropped in July, is especially strong, with an excellent and instructive story line on gender fluidity—balanced by plenty of prom stress.

▶ Moonrise Kingdom

NETFLIX

Wes Anderson's ode to young love is all about summer camp and rebellion and birds and Khaki Scouts and symmetrical framing and Bill Murray being incredible and deadpan delivery and parents and self-discovery. It's about a lot of things.

▶ The O.C.

HULU

Has there ever been a television show more precisely attuned to the rhythms and emotions of summertime? Granted, parts of the teen-soap staple famously take place during the winter months (Chrismukkah and New Year's, in particular), but this is the soul of the sunny season.



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Have more fun.

Entertainment EVENTS



COMIC-CON SAN DIEGO | JULY 20-23, 2017

Like a superhero, Entertainment Weekly flew into Comic-Con to kick off the ultimate fan festival. Over 80 casts visited EW's Digital Studio and Hospitality Suite to share exclusive scoop about their upcoming projects. Talent posed with the **Samsung Galaxy S8 and Gear 360** and kept energy levels high with **Peet's Cold Brew & Coffee** and **Sambazon açai bowls**.

Over two nights, EW hosted 'After-Dark' happy hours to celebrate the casts of **Marvel** including **Marvel's The Defenders**, **Marvel's Inhumans** & **The Gifted** and **FX Networks** casts from **Archer**, **Legion** & **The Strain**.

The weekend closed with EW's 6th annual Comic-Con bash at **Hard Rock Hotel San Diego's Float**. Over 900 VIPs danced to DJ Michelle Pesce. Guests posed in the **HBO Game of Thrones** photo booth, tasted whiskey in the **HBO Westworld** Mariposa Saloon and got their game on in the **Xbox cabana**.



CLOCKWISE, FROM TOP LEFT: *Lego Ninjago* Cast, Gaten Matarazzo & Noah Schnapp (*Stranger Things*); Tessa Thompson & Angela Sarafyan (*Westworld*); Corey Stoll & Dan Stevens (*The Strain*, *Legion*); Serinda Swan (*Marvel's Inhumans*); Harrison Ford & Ryan Gosling (*Blade Runner 2049*); Cast of *Outlander*, James Marsden (*Westworld*); Lupita Nyong'o & Director Ryan Coogler (*Black Panther*); *Game of Thrones* Ice Bar; DJ Michelle Pesce; *Westworld* Mariposa Whiskey Saloon; Jeff Goldblum (*Thor: Ragnarok*); Sonequa Martin-Green (*Star Trek: Discovery*); Caleb McLaughlin (*Stranger Things*) in the Xbox Cabana; Cast of *Kingsman: The Golden Circle* at the EW Studio; Entertainment Weekly Volleyball Players; Guest enjoying Peet's Cold Brew; Chadwick Boseman & Joe Keery (*Black Panther*, *Stranger Things*); Jamie Chung (*The Gifted*).

Risky Business

Stunt performers are essentially real-life superheroes, leaping tall buildings in a single bound. But given the power of CGI, do we need to continue to put lives at risk? BY JOEY NOLFI



H

HOLLYWOOD STUNT PROFESSIONALS ARE the SEAL Team Six of the industry: fearless warriors with a specific set of skills who toil humbly in obscurity as they deliver mind-blowing movie heroics. But recently, these daredevils have shed their anonymity—and their illusion of invulnerability—following the tragic deaths of two stuntpeople. John Bernecker died of head injuries suffered on the set of *The Walking Dead* in July, and on Aug. 14, Joi “SJ” Harris died of injuries after filming a motorcycle stunt for *Deadpool 2*. With recent advancements in digital filmmaking technology, the deadly accidents—combined with on-set injuries to Tom Cruise (*Mission: Impossible 6*) and Dylan O’Brien (*Maze Runner: The Death Cure*)—raise the ques-

tion: Is it worth putting lives in jeopardy to capture that perfect shot?

“The more that visual effects are helping [build action sequences], the less danger there is in a lot of these stunts,” explains Spiro Razatos (*The Fate of the Furious*), one of the industry’s go-to second-unit directors for complex practical-effects-driven action. “But when we do CGI, the closer the camera gets to the action, the [less authentic] it looks. You’re not going to do a 15-minute car chase with everything in the frame being computer-generated.”

Razatos points out that “both of these deaths were not [on sequences] that could have been done with CG,” but he concedes that the new technology presents a constant dilemma. “If the shot is 80 percent perfect and looks really good, I think to myself, ‘Maybe I shouldn’t do one more shot,’” he says, noting that visual-effects teams can fill in the gaps.

Amanda Foster (*Die Another Day*), a veteran stunt actress who has doubled for Halle Berry and others during her 20-year career, says

injuries are a price most of her peers knowingly pay. “It’s a natural thing to feel fearful or apprehensive: You’re forcing your body to do something your brain is telling you *not* to do,” she says. “We are stunt performers, which means we take the knocks. We’re flesh and bone, not machines, so if you have to take a fall, you’re going to have to do the fall.”

Just as effects technology has advanced what’s possible, CG overkill has also created a new appreciation for old-school theatrics, with films like *John Wick* and the *Bourne* franchise setting new standards for creative mayhem. Stunt actors “always have the option” to back out of a scene, Foster says, but there’s an unspoken pressure not to yield to the magic of computers. “Stunt performers are losing work

over [visual effects],” Foster says. “You’ve got people saying we’re crazy, but they still enjoy the fruits of our labor when they sit on the edge of their seats watching us. As long as people are out there and willing to do stunts, why not? There’s risk, but wouldn’t it be a shame to lose us?” ♦



→
Amanda Foster

1926–2017

Jerry Lewis

He made the world laugh, but Jerry Lewis, who died at 91, was more than Hollywood's rubber-faced Clown Prince.

He was a creative genius. BY CHRIS NASHAWATY

Y

YOU COULD TELL ALMOST EVERYTHING THERE WAS TO KNOW about Jerry Lewis, who died of heart failure Aug. 20 at the age of 91, just by stepping inside his Las Vegas office. You got a sense of his loyalty from the old-school secretary out front who had been his gatekeeper and gal Friday for so many years she couldn't quite recall when she started working for the man she called "JL." You could see his obsessive attention to detail in the fact that everything inside his inner sanctum was colored the same shade of cherry-red Life Savers. But most of all, you immediately grasped the epic sweep of his career from the walls of framed fan letters from filmmaking disciples such as Steven Spielberg and photos of him with American presidents, Hollywood stars, and children stricken with muscular dystrophy—the cause he reportedly raised \$2 billion for with his annual Labor Day telethons. Lewis' office was technically a place of business, but

it doubled as a time capsule—a shrine to one of the greatest performers and comic minds of the 20th century.

In 2009, shortly before Lewis was given an honorary Jean Hersholt Humanitarian Oscar, I spent a long afternoon in that capsule, asking about his seemingly inexhaustible list of accomplishments. He could be both defensive and revealing, short-fused and exceedingly generous, inflated with ego and self-lacerating with doubt. But he was always funny. In our time together, two things became apparent. First, that receiving an Academy Award was

↑
Jerry Lewis
in *Who's
Minding the
Store?* (1963)





JERRY-RIGGED ESSENTIALS

Jerry Lewis was serious about silly. His films helped redefine comedy. **BY CHRIS NASHAWATY**



ARTISTS AND MODELS 1955

The penultimate Martin and Lewis comedy is a showcase for Lewis' fevered, cartoonish, Walter Mitty-esque imagination.



THE BELLBOY 1960

An experimental nearly silent film, starring Lewis as an antic, overwhelmed porter at a posh Miami Beach hotel.



THE LADIES MAN 1961

A shy lonely heart becomes the handyman at a boardinghouse full of beautiful young women. What could go wrong?



THE NUTTY PROFESSOR 1963

This Jekyll-and-Hyde tale about a geeky chemistry prof and his playboy alter ego, Buddy Love, is Lewis' masterpiece.



THE KING OF COMEDY 1983

Lewis' deeply humane portrayal of a flawed TV icon makes director Martin Scorsese's dark kidnap comedy click.

"I honestly don't know whether to eat 'em or f--- 'em!"

Lewis was born Joseph Levitch in Newark, N.J., to showbiz parents. His father was a vaudeville entertainer and his mother a piano player on the radio. By age 5, he was working the Catskills; his mugging and lip-synching to records left audiences in convulsive tears. His act would become more refined, even if Lewis, the manic man-child, never really did. In 1946, he teamed up with another young performer, Dean Martin. Separately, they were fine; together, they were magic. Martin was a smooth Italian-American crooner who oozed sex appeal; Lewis was a nervously hyper bean-pole. Martin and Lewis were like a balm for a generation of Americans emerging from WWII. Soon they were everywhere: nightclubs, television sets, and movie theaters, with hits like 1955's *Artists and Models*.

Competitiveness would rip the duo apart after a decade, but Lewis found his voice in a string of high-concept comedies, such as 1960's *The Bellboy* and 1963's *The Nutty Professor*. Lewis wasn't just the star, he was the visionary director, blending an almost avant-garde sense of visual style with a postmodern sense of playfulness about the possibilities of cinema. Lewis was also an innovator, dreaming up the "video assist" system, which allowed directors to watch footage on monitors rather than wait for film to return from the lab. It remains the industry standard today.

Martin Scorsese cast Lewis in *The King of Comedy*, the 1983 film that introduced the comic to a new generation. In the bruise-black satire, Lewis plays a Johnny Carson-esque late-night talk-show host who's kidnapped by a deranged wannabe (Robert De Niro). If Lewis ever deserved to win an Oscar, it was then. Alas, he would have to wait more than 25 years to receive his statuette for his tireless charitable work. Shortly before the 2009 Oscars, I asked Lewis what he intended to say when he went up on stage. He said he was planning to say "It's about f---ing time" and walk off. In the end, he did no such thing. He humbly accepted the award and thanked the Academy, choking back years of tears. ♦

a bittersweet accomplishment for him. While he was flattered, there was also a part of him that felt slighted. Deep down, he would have rather been acknowledged for his movies, which he always felt were dismissed because of the misperception that comedy is easy. And second, that the Man in Red couldn't help but work blue. Even in his 80s, Lewis had no filter separating his mischievous, pinballing brain and his howitzer mouth. For instance, when his secretary brought in a tray of doughnuts, Lewis couldn't stop eyeballing them. Minutes went by. Then finally he said,

STARTED FROM THE BOTTOM
NOW SHE'S HERE





COMEDIC DYNAMO (AND AMY SCHUMER SQUAD MEMBER)

BRIDGET EVERETT

MADE HER NAME AS THE GO-TO GAL FOR RAUNCHY LAUGHS. NOW SHE'S TURNED OUT A CAREER-MAKING PERFORMANCE IN SUNDANCE DARLING PATTI CAKE\$—AND IS TRYING TO GET COMFORTABLE WITH THE VIEW FROM THE TOP.

BY CARLA SOSENKO @carlasosenko

BRIDGET EVERETT HAS AN INFERIORITY COMPLEX.

For anyone who's seen footage of her live performances—or her recent appearance on *The Tonight Show Starring Jimmy Fallon*—this is hard to believe. She is, quite simply, a force. An Amazonian beauty with a powerhouse set of pipes and a penchant for chardonnay, the woman known as the Cabaret Hurricane runs around the room motorboating and mounting audience members, whether they like it or not. (They usually like it.) The word *confident* could spring to mind, though it feels like a sissy of an adjective given the off-the-wall artistic catablysm that is a Bridget Everett show.

But when it came to playing the hard-living Barb Dombrowski in the drama *Patti Cake\$* (out now), she felt wobbly. “I basically did everything I could not to do it,” Everett says of writer-director Jeremy Jasper’s invitation to workshop the script at Sundance Labs in 2014. “Not because I didn’t want to and not because I didn’t think it was a great opportunity, but because I thought I would bomb.”



(Clockwise from top left) Bridget Everett with Danielle Macdonald in *Patti Cake\$*; in her Joe's Pub show *Rock Bottom*; on *Inside Amy Schumer*

Jasper had no such misgivings: "I'd been looking for Barbara Dombrowski, and I hadn't found any actresses that seemed right for the role. Then suddenly I saw her face, and I was like, 'That's Barb.'"

Which is hilarious when you find out that he first saw her face when she was belting out the song "Titties" on *Inside Amy Schumer*. "It's ridiculous to be like, 'That performance [made me think], I want you for this dramatic role,'" says Jasper. "But then she did one of her monologues and I could tell there was just this unbelievable depth and melancholy, and it felt very real to me. She seemed to have this deep inner world, and this big reservoir of emotion."

Barb is unlike anyone Everett, 45, has played before: She's mom to the titular Patti, a young woman trying to escape her dead-end New Jersey town by becoming a rap star. Life hasn't been kind to Barb. Her guy walked out, her dad died, her mom (played, wonderfully, by Cathy Moriarty) is convalescing in the living room. And she believes that Patti's birth quashed her own musical aspirations—a sentiment she constantly throws in her daughter's face. Yet Everett is somehow able to make Barb magnetic as well as repulsive.

"At Sundance, she was just a four-letter C-word with exclamation points," Everett says. "[Geremy] and I talked about it, and we both thought it would serve the film better if we showed a few more colors of Barb. When you play anybody, you bring a little of yourself to the role. I can be a total c--- and I can be the person on top of the bar, but I looked at Barb and was like, 'She was for sure trapped and lonely and can't express love to her daughter. But she realizes that she wants to.'"

That music figures so heavily in Barb's character—she does karaoke down at the local bar and fronts a cop cover band called NJPD Blues—was the key to unlocking her potential. A classically trained singer originally from Manhattan, Kan., Everett found security in the musical numbers. "Those were the only moments when I felt centered and in control. The one thing I thought I had going for me with this part is that I can sing. So [after Sundance Labs], I felt like if the movie went forward, that might give me an opportunity to not get booted out by a boldfaced name. I remember having nightmares of who was going to replace me. And I was just like, 'That bitch can't sing, and *that* bitch can't sing...'"

As soon as she wrapped *Patti Cake\$*, Everett shot *Fun Mom Dinner*, about four women (Everett, Toni Collette, Molly Shannon, and Katie Aselton) who go out, get stoned, and meet a hot bartender played by Adam Levine. It was another role she was sure she wouldn't land. "[Screenwriter] Julie Rudd was like, 'I have this part for you, but the producers want you to do a table read.' And I was like, 'If you're asking me to audition, I'm not going to get it because I will choke.' And

I went in and did the table read, and they offered me the part right away."

Next up are *Little Evil*, a comedy-thriller starring Adam Scott and Evangeline Lilly, set to hit Netflix on Sept. 1, and *Love You More*, an Amazon pilot she co-wrote with Bobcat Goldthwait and Michael Patrick King (*Sex and the City*, *2 Broke Girls*), produced by Carolyn Strauss (*Game of Thrones*). In it Everett plays Karen Best, a "big girl with a really big heart and a messy life," who works in a home for young adults with Down syndrome. "I would never have been able to do the kind of work in that pilot if I had not had the experience of *Patti Cake\$*," she says. "It opened me up and gave me a lot of faith in myself." She'll also bring back her live show with her band, the Tender Moments (Beastie Boys' Adam Horovitz is a member), to Joe's Pub in NYC this fall.

For now, after "25 years slugging it out," Everett is giving herself the briefest of breaks; when I talk to her she's poolside in the Hamptons. "Now I work hard and I get to treat myself," she says. "And the best part is I can pull out my credit card and not have to call Chase Bank beforehand to make sure she'll fly." All signs point to this finally being the Year of Bridget—just don't try telling her that. ♦

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MEDS**



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Sam Heughan and Caitriona Balfe photographed on March 8, 2017, in Cape Town, South Africa

IRE *To* ETERNITY

FROM THE STANDING STONES OF SCOTLAND TO THE BREEZY BEACHES OF JAMAICA, SEASON 3 OF *Outlander* FINALLY DELIVERS A REUNION FOR CLAIRE AND JAMIE SOME 200 YEARS—AND AN EPIC BATTLE—IN THE MAKING.



BY LYNETTE RICE

@LYNETTERICE

PHOTOGRAPHS BY RUVEN AFANADOR

@RUVENAFANADOR



SOMEONE ACTUALLY THOUGHT A DASH OF vanilla would help Sam Heughan tolerate the taste of his own vomit.

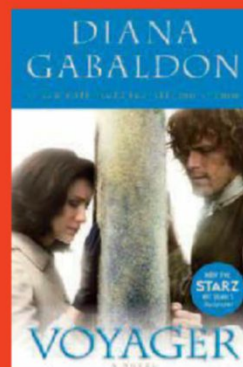
But when the script called for the *Outlander* star to hurl over and over in season 3—a stomach-churning plot point that develops after Jamie (Heughan) and Claire (Caitriona Balfe) set sail for the Caribbean—no amount of sugary goodness mixed with raw egg whites could take away the pain of playing seasick for days on end.

“By the 20th or 30th take, I was no longer pretending to throw up,” moans Heughan. “I truly felt sick. I guess that helped.”

But it’s not just the real-life suffering Heughan endured that gives season 3 its authentic feel. For the second half of the

(PHOTO SHOOT) BALFE'S COSTUME: MARINE OSMISTON; HAIR AND MAKEUP: ANITA ANDERSON; HEUGHAN'S COSTUME: KRISTY ALLEN; HAIR AND MAKEUP: WENDY KEMP FORBES; SET DESIGNER: JAMES HARRIS; PRODUCTIONS: OUTLANDER; DAVID BLOOMER/STARZ

(Clockwise from left) Claire (Caitriona Balfe) nursing a sailor aboard the HMS *Porpoise*; Claire and Frank (Tobias Menzies) at home in Boston; Jamie (Sam Heughan) outside Ardsmuir Prison; Jamie and Fergus (César Domboy)



FROM PAGE TO SCREEN

AUTHOR DIANA GABALDON EXPLAINS THE ORIGINS OF *VOYAGER*—HER THIRD BOOK IN THE *OUTLANDER* SERIES, ON WHICH THE STARZ SHOW'S UPCOMING SEASON IS BASED—AND DISCUSSES WHAT SHE'S WORKING ON NEXT

Where did the title come from?

It usually takes me a long time to come up with a title for a novel. (It took 11 months to come up with *Outlander*, and the publisher's reaction was "Oh, good, it's only one word. It won't cover up the art.") *Voyager*, though, came along even before I'd begun writing. All of the *Outlander* novels have at least one foot still set in Scotland, but the thing is, post-Culloden, the Highlands we knew and loved in the earlier books were...gone. The mountains and glens were still there, but the clans were dead and the remnant culture of the Highlands was scattered to the winds, carried abroad by those who survived. The story goes with them. Hence, *Voyager*.

You're currently writing a new installment in the *Outlander* series. Did that leave you any time to write an episode of the series this season?

I'm in the middle of writing *Go Tell the Bees That I Am Gone*, the ninth book of the main series, and just couldn't take three months for a script. Writing a script and revising takes a good bit of time, and working on set while they film it is—as Sam Heughan told me—"intense and ruthless." But also, they'd hired four new writers (making a total of eight for the season) and didn't really need me to do an episode as they did last season, being very short-handed.

Can we expect you to pop up in a cameo on screen?

I didn't do one this year—mostly no time! I think I'd like to do a cameo for season 4, though.

season—based on *Voyager*, book 3 of Diana Gabaldon's *Outlander* series—the cast and crew of the Starz drama left the bitter cold of Scotland to set up shop at what looks like South Africa's version of Adventureland: a 495-acre studio lot with a lagoon and makeshift jungle about an hour outside of Cape Town. Previously used for movies including *The Dark Tower* and *Mad Max: Fury Road*, producers chose the location because of its impressive collection of two- and three-masted vessels that were used as pirate ships on *Black Sails*, Starz's pirate drama that aired its final episode this spring. When *Outlander*'s third season debuts on Sept. 10, two of those ships have been transformed into the *Artemis* and the HMS *Porpoise*—a brigantine and a man-of-war that allow Claire and Jamie to set a course for adventure with their minds on their old romance. And yet love boats they weren't.

"They look amazing, but we also have them replicated indoors," explains a sweltry Balfe from below deck of the *Porpoise*. "It's very cramped. It's hot and it's sweaty and it doesn't smell good. It's been quite a week!"

"It took a while for people to find their so-called sea legs," says Heughan later. "But when you get on them, they transport you. I'm so proud of this



season. It's aptly named *Voyager* because we go on such a journey. The first episode we say goodbye to Scotland and the culture and we go all over the world. It gave a new life to the show. That's what Diana's books do. They keep moving, they keep changing."

i IT WAS 14 MONTHS AGO THAT CLAIRE STOOD OUTSIDE THE STONES AT Craigh na Dun in the season 2 finale with the intention of returning to her beloved Jamie in 18th-century Scotland. For the 5 million fans of the series about the time-traveling WWII nurse, it marked the beginning of the Droughtlander. It took Starz a full year to tell fans that season 3 would bow five months later than the series' last start date in April 2016—all to give the production team adequate time to adapt Gabaldon's 900-page tome.



Much of the effort was spent here at Cape Town Film Studios, where production designer Jon Gary Steele made sure that nothing looked familiar to discerning fans of *Black Sails*. “We don’t want anyone to compare them,” he says of the series that shot here from 2013 to ’16. “Anything that’s from their show, we’ve reworked it as much as we possibly can to make it look different.”

While impressively replicated, the newly refurbished ships still required Hollywood magic. Gimbals were added to create movement, while giant

greenscreens were hoisted on cranes so editors could insert seascapes later. Even several of the shipmen were real; eagle-eyed viewers may have seen them as extras tacking and jibing their way through four seasons of *Black Sails*. When *Outlander* airs, you’ll be able to spot them by their beards. “They wouldn’t shave,” sighs executive producer Matthew B. Roberts. “Believe it or not, a lot of people on the ships back then were clean-shaven. But to get their expertise, sometimes you make a deal.” And just for giggles, Steele incorporated an Easter egg into the *Artemis*, the brigantine used by the lovers where Jamie becomes sick as a dog. “If you look, you will find something off the Parisian sets from season 2.”

In all, it’s been a time-intensive shoot in this blistering locale. “I understand the fan disappointment, but we just physically couldn’t do it quicker,” admits executive producer Maril Davis, who first brought the *Outlander* books to showrunner Ronald D. Moore (*Battlestar Galactica*) back in 2009. “There’s no break for us. The show takes a good four or five months just to get up off the ground, so it was essential time. But I feel so bad for them. I hope they won’t go away.”

It’s highly unlikely the series will lose any followers, especially given some of their very early reviews via social media. At San Diego Comic-Con in July, 4,000 lucky fans were surprised with an exclusive screening of the premiere episode. After Moore and Gabaldon sat on the dais with the cast for a Q&A prior to the screening, the two of them went into the audience and watched the episode. “I wanted to be in the room just to see the surprise on everybody’s faces and the emotion of getting a treat like that,” he says later. “They cried at the tragedies and gasped at the things they should gasp at.”

An epic battle will do that. Long before the cast and crew even dreamed of shedding their puffy coats and woolen hats for a T-shirt-and-shorts-wearing stint in South Africa, there was a war to wage on a frigid Scotland moor. Though the Battle of Culloden wasn’t depicted in Gabaldon’s book, Moore wanted to give fans a major payoff in the season premiere, when Jamie

finally confronts his nemesis Black Jack Randall (Tobias Menzies, who also doubles as Claire's 20th-century husband, Frank Randall, this season).

"We were going to try to [show] it from beginning to end because the battle only took about 15, 20 minutes in reality," explains Moore. "But taking Jamie through the whole thing was just too much. So I came up with this idea of doing it as his hallucinatory memory of the battle. I was able to make it much more emotional, and it didn't need any dialogue at all."

One of the moments Jamie imagines is the sight of a nightgown-clad Claire walking in a battlefield full of corpses, a scene that was both eerie and surreal to shoot. "They had extras lying all over this moor playing dead. They were lying there for so long, one guy had fallen asleep," remembers Balfe. "It was freezing and I was doing one of those long takes, and all I could hear was some guy snoring. It was like, 'Wait. What is that?'"

After completing the heavyhearted scene, months went by before Heughan and Balfe would appear in another together. Though it's risky to keep the lovers apart for so many episodes, much of the book's appeal comes from how the couple go on to lead separate lives in two different centuries. After the war, Jamie reunites with his sister Jenny (Laura Donnelly) and young charge Fergus (Romann Berrux) before he's arrested for treason and sentenced to Ardsmuir Prison under the watchful—and very complicated—eye of Lord John Grey (David Berry), a character Jamie met as a youth in season 2. "He is both fascinated by and fearful of Jamie," explains newcomer Berry, an Australian actor who appeared on *Down Under* favorites like *A Place to Call Home* and *Home and Away*. "Lord Grey sees Jamie as a fearsome adversary and someone who could potentially undermine his authority."

In flash-forwards, Claire is back in 20th-century Boston, where she resumes her marriage to Frank as they raise Brianna, the daughter she had with Jamie. "The premiere episode ends with the arrival of the child, so you can see them really

eggshelling around each other as they try to find some sort of connection," explains Menzies. "They're clearly not in great shape, but I think what's good about the material is that you see two people who are essentially good-hearted, who do love each other, but there's something missing or something broken which they try to live around. But that's a hard thing to do."

Not every back-to-the-future moment is filled with anguish. Claire graduates from medical school and forges a bond with a like-minded classmate named Joe Abernathy (Wil Johnson), while a grown-up Brianna (Sophie Skelton) plants a surprise buss on Roger (Richard Rankin)—the Scottish man she and Claire met at the end of season 2—who helps them locate Jamie after Culloden. Those moments of joy, which also include a fun pair of pop culture references involving a vampire and a caped crusader, help balance out the season's heavier developments, like an amputation, an unplanned baby, some gut-wrenching deaths, and one enormous fire—as if it wasn't hard enough to squeeze every page-turning moment of *Voyager* into a mere 13 episodes.

"So many people who read the books pick out different moments that are special to them," admits Roberts. "There are a lot of fans who love smaller



FRESH FACES

NEW ADVENTURES MEAN LOADS OF PERSONALITIES FOR JAMIE AND CLAIRE TO ENCOUNTER. HERE ARE SOME OF THE MORE COLORFUL CHARACTERS WHO WILL ENLIVEN THEIR ALREADY COMPLICATED LIVES.



LORD JOHN GREY
David Berry

The Ardsmuir Prison governor is caught off guard by Jamie's intellect and intuition. "Jamie has an ability to reveal and expose Lord Grey's vulnerabilities," teases Berry. "He is once again able to expose Lord Grey's suppressed feelings."



GENEVA DUNSANY
Hannah James

A haughty but attractive young countess who's destined to marry a much older man, Geneva hatches a plan by setting her sights on Jamie while he serves his parole at her family's estate in England.



JOE ABERNATHY
Wil Johnson

While attending medical school in 20th-century Boston, Claire takes an immediate liking to this charismatic and intelligent man who encounters discriminatory treatment from fellow students.



YOUNG IAN
John Bell

The son of Jamie's sister Jenny (Laura Donnelly, who reprises her role this season) is a gangly, trouble-prone 16-year-old who only manages to find more of it in season 3.



FERGUS
César Domboy

First introduced in season 2 as a skillful young pick-pocket whom Jamie meets in a French brothel, Fergus is now a 20-year-old who enjoys the opposite sex. "Fergus is supposed to be a womanizer, a guy who's always flirting with a lot of girls," says Domboy.



MARSALI
Lauren Lyle

The headstrong daughter of Laoghaire (Nell Hudson, who recurs this season), she has always carried a torch for Jamie. "Despite the history between Laoghaire and Claire, I think Marsali is quite similar to Claire and learns a lot from her," says Lyle.



MR. WILLOUGHBY
Gary Young

The Chinese exile in Edinburgh not only joins Jamie and Claire on their Caribbean adventure, he also offers the Highlander hottie a much-needed cure for his debilitating seasickness.

moments in the book, and we can't fit all those in. Even in the writers' room someone will say, 'Oh, this is my favorite,' or 'Oh, I loved that moment.' We could have five different favorite moments." (Good news: Ellen Fraser's pearls and Claire's breakfast with the prostitutes made the cut.)

Fortunately, no one saw reason to skimp on this season's most anticipated scene: the moment when Claire reunites with Jamie in a print shop back in Scotland. In preparation for the shoot, Heughan went through an ink-stained boot camp so he would know how to walk the walk as an 18th-century typesetter. "My mother is a printmaker, and I wanted to know what I was doing," he says of his work on the two-story set, which Steele discloses was actually repurposed from season 2's apothecary shop. "They built two replica presses, so I learned how to do it all. All the stuff they use in the title cards is of me printing away."

An even bigger reward for fans comes courtesy of Roberts, who made sure his script for the reunion was told from the perspective of both lovers, not just Claire's (as it is in the book). "It's not just her story. It's Jamie and Claire's story," says Roberts.

"Quite a while ago when I was writing, I tweeted out a picture of the script and said, 'Interior print shop, Jamie enters.' And the fans kind of blew up and were like, 'You're changing it! You're ruining it! You're going to ruin it!' And I got a big chuckle out of that because I knew what I was doing. I was kind of instigating them and firing them up because I knew what I was going to later give them. Hopefully they'll enjoy it. But that was the plan all along."

As for Balfe, the actress prepared for the epic scene by focusing on the extraordinary risk her character takes to be with the man she loves. "This is the biggest sacrifice anyone can make. Leaving a daughter, a home, a career, a time, and she doesn't know what she's going to find out or what he's going to think," explains Balfe. "She's counting on this belief that he feels as strongly about her as she does about him. I also think she's shelved the romantic side of herself for 20 years, so opening up and being vulnerable in that way again is very hard."

But dinna worry, fans: This season ends up being way more hot and heavy than last year, with an added emphasis on intimate moments between Jamie and Claire before they embark on a voyage with Fergus (played as a young man by César Domboy) and his gal pal Marsali (newcomer Lauren Lyle) in tow. (For the non-book readers, we'll refrain from explaining why they hit the high seas.) "We begin to realize they aren't the same people," explains Heughan of the reunion. "They have aged. Life has happened. They both have secrets. So it's fun to see how they aren't the same people."

Well, yes and no. Astute fans have already noticed the lack of age makeup on Claire and Jamie in some of the early publicity photos. But Balfe makes no apology for the "subtle" weathering she and Heughan underwent for most of the season. "Claire is just turning 50," she says of the moment her character returns to the past. "We have people on the crew who are that age and they all look pretty good. And hey," she adds with a twinkle in her eye, "it's TV." ♦



Tyler Hoechlin,
Holland Roden,
Tyler Posey,
Shelley Hennig,
and Dylan
O'Brien



TEEN WOLF's 100TH EPISODE WILL BE ITS LAST (FOR NOW), AND EW SNUCK ON SET TO CATCH EVERY FINAL FAREWELL.

BY **Samantha Highfill** @SAMHIGHFILL

STANDING IN FRONT OF A ROOM FILLED

with the *Teen Wolf* cast and crew, Tyler Posey knows one thing: The bite is a gift...particularly when it's a bite of cake. It's March in Los Angeles, and with only a few days left of filming the sixth and final season, everyone gathers in the Beacon Hills High School library, where they're greeted by a meticulously decorated cake to celebrate the show's 100th episode—which will also serve as its series finale. Posey's expected to give a speech, but much like Scott all those years ago when he walked into the woods with nothing but an inhaler, Posey is not prepared for what comes next. "Awww, s---," he says, already getting emotional. Looking around the room at the people he calls "family," he simply says, "This has been the greatest thing ever." And for many *Teen Wolf* fans, the feeling's mutual.

Loosely based on the 1985 film of the same name, *Teen Wolf*, which premiered on MTV in 2011, tells the story of Scott McCall, a young man whose entire world is turned upside down when a werewolf bites him. (Though unlike in the film, Scott prefers lacrosse to basketball.) Over six seasons, the show attracted the type of devoted fan base that not only made it MTV's highest-rated scripted series among teens but also made each of its San Diego Comic-Con panels feel like a rock concert.



(Clockwise from left)
Hoechlin; Charlie
Carver and Colton
Haynes; O'Brien and
Roden

Viewers have followed along as one bite turned into many and Scott discovered what it meant to be a beta, to be an alpha—sorry, True Alpha—and to be a man. “He’s just the greatest,” Posey says of his character. “He’s inspired me and motivated me to be a better person. I learned a lot from him.” But *Teen Wolf* was never just Scott’s story. Because what’s a supernatural hero without a helpful human by his side? After all, it wasn’t Scott’s idea to go into the woods that night. Rather, it was the first of many plans devised by his almost-too-curious best friend, Stiles, played by Dylan O’Brien. Together, the two represented everything the show could be. “I first felt like we could have something special during the shooting of the second episode when Stiles and Scott go to the Hale house to dig up the supposed body,” showrunner Jeff Davis says. “They were so good together, Tyler and Dylan. I knew if we could create some sort of magic in that friendship that we’d really have something.”

That friendship remained the show’s foundation, even when Stiles was largely absent from the final season thanks to O’Brien’s growing stardom on the big screen (not to mention a lengthy absence from working after he suffered injuries performing a stunt on the set of *Maze Runner: The Death Cure*). “I wouldn’t have

missed it for the world,” O’Brien says of returning for *Teen Wolf*’s finale, which will air Sept. 24, just after his turn in *American Assassin* hits theaters. “I always did everything I could to be a part of the show whenever I could, especially toward the end when it got difficult with everything else. This was my first role. I’ve loved Stiles since I read the pilot script, and throughout the series I only grew closer to him.”

Stiles won’t be the only familiar face that will reappear. *Teen Wolf*’s farewell is filled with homecomings, including Ethan (Charlie Carver), Derek (Tyler Hoechlin), Peter (Ian Bohen), and Kate (Jill Wagner). But not every returning character will be exactly as fans remember.

Back on set, Carver is filming a scene from his character’s London apartment. Ethan is leaving an impatient voicemail for his boyfriend, Jackson (Colton Haynes), who’s late for their anniversary. “It makes total sense,” Haynes says of his character’s newly revealed sexuality. “That’s why Jackson carried around that angst.” Jackson being gay is a decision Davis made years ago. “I just felt like he went off to London and found himself,” Davis says. Carver and Haynes will return in the Sept. 10 episode, which will see them make their way to Beacon Hills to help Scott fight the war against the army of hunters led by none other than

Gerard Argent (Michael Hogan).

It won’t be an easy battle, but then again, it never is. “There were so many characters to wrap up. It was incredibly difficult,” Davis says. And although some characters will get more screen time than others in the finale, Davis is hopeful the farewells will feel right. One thing he can promise? “It’s definitely not a cut-to-black [ending] like *The Sopranos*,” he says. “We tried to craft an ending that feels right for the audience and for the characters.”

However, seeing as how today’s television landscape loves nothing more than a reboot, there’s no guarantee this will be a true end. In fact, MTV announced in July that it’s already in talks with Davis to launch a podcast that, a few years from now, could turn into a full reboot (albeit with an all-new cast). Davis is already thinking about new directions: “What were Jackson and Ethan up to in London? Or what would Scott look like taking on a whole new young pack of werewolves?”

But first, Davis has to wrap up the original series, and he’ll do just that with what he calls “a classic episode of *Teen Wolf*,” filled with life-or-death situations, lots of glowing eyes, and ultimately, the very thing that started all of this 99 episodes ago: a bite. (And this time we’re not talking about cake.) ♦

PASS THE HEINZ.



Movies

Edited By | JOE MCGOVERN @JMCGRN



↑ Arnold Schwarzenegger and James Cameron on the set of *Terminator 2: Judgment Day*

TERMINATOR 2: JUDGMENT DAY 3D

The 1991 sci-fi classic is back—and in a new dimension! Here, director **James Cameron** talks about resurrecting his infamous cyborg (in theaters now), and reveals why he keeps making us wait for *Avatar 2*. **BY CLARK COLLIS**

How did this 3-D release of *Terminator 2: Judgment Day* come about?

We had a resounding success with the 3-D release of *Titanic* [in 2012] and I was approached to see if we wanted to do it with T2, and I said, "Hell, yeah!" The film had remained in the zeitgeist as a kind of action classic and there was literally an entire generation that had not seen it in theaters.

3-D aside, have you changed the original film in any way?

There are no new scenes, nothing's been shortened or

extended. But there's one shot that *always* bothered me in the film, where the tow truck crashes down into the drainage canal and its windshields pop out, and then in the next shot the windshields are back in. So we digitally put the windshields back in place. That's the only fix! Because, frankly, if I could have done it at the time, I would have. That's kind of how I decide whether I'm going to manipulate a film or not. If the technology had existed at the time, I would have fixed that shot.

REEL NEWS

- **Yes We Kenobi** Disney and Lucasfilm confirm that they are exploring the idea of a stand-alone Obi-Wan *Star Wars* movie.
- **Alpha Woman** With \$404 million, *Wonder Woman* has passed 2002's *Spider-Man* as the top origin-story superhero film.

Is there a particular sequence in the film that will have people's jaws on the floor when they see it in 3-D?

Not necessarily. I think the 3-D pluses everything. It pluses the dramatic scenes as well as the action scenes. When the T-1000 shoots a spike through somebody's head, we certainly feel a little bit more of that in 3-D, and you feel a little more physically present when you're on the highway, with helicopters shooting at you. But for me, the big excitement really is just getting the damn film back in theaters after all this time.

Do you have a favorite memory from the shoot?

The memory that always comes back most vividly was when we were shooting that [chase] sequence, and I decided to shoot it myself from the sidecar of a motorcycle, and I held the lens about a foot above the ground, and we were probably three feet from a speeding tractor trailer's front tire, looking backwards. So I was looking up the face of the tow truck and realizing, "Yeah, if we slow down right now, I'm going to vanish from this earth. I'll just be a slick spot on the tire."

It has been reported that you would be interested in helping revive the *Terminator* franchise. How likely is that?

I would say, at this point, it's looking very likely. We're starting to get the pieces pulled together, and we'll probably have something to say on that fairly soon.

And it could be a trilogy?

I like trilogies, but I'm not going to comment on that right now. It all depends on whether the first one makes money.

Would Arnold Schwarzenegger be involved?

Well, that would be up to him.

Are there any other of your films you would like to release in 3-D?

I would guess that the next film to look at might be *Aliens*, because it seems to have an enduring quality. There seems to be a lot of goodwill around that movie out there. If the economic model proves out on *Terminator 2*, I would say that would be the next one, if I have time while I'm making four *Avatar* sequels.

Speaking of which, how are they going?

Oh, we're in full-tilt production. I'm on the stage all day long. There are no sets or locations, other than in the virtual world, so I do all my "location scouting" with a troupe of actors that go through the virtual sets and give me a sense of the scale and position, that sort of thing. Then I'm in rehearsals with my principal cast, and I start with them at the end of September.

Earlier this year Zoe Saldana told me that after she finishes the four *Avatar* movies, she will be done with space forever.

[Laughs] Well, we'll see. She's kind of the queen of outer space at this point, although her character does not go to space in *Avatar*, I should point out. We have to go through interstellar space to get to where she is. She pretty much lives in a rain forest.

I'm just saying that if you come up with an idea for another sequel, you may want to count her out.

A fifth sequel? Um, yeah, she may be out. But you know what? I'm going to cross that bridge when I come to it—in *nine* years.

CAMERON AT THE BOX OFFICE

The T2 director has made many of the highest-grossing films of all time



AVATAR (2009)
\$2.8 BILLION



TITANIC (1997)
\$2.2 BILLION



TERMINATOR 2: JUDGMENT DAY (1991)
\$520 MILLION



TRUE LIES (1994)
\$379 MILLION



ALIENS (1986)
\$131 MILLION



THE ABYSS (1989)
\$90 MILLION



THE TERMINATOR (1984)
\$78 MILLION



↑ Nat Wolff

Death Note

STARRING Nat Wolff, Willem Dafoe

DIRECTED BY Adam Wingard

LENGTH 1 hr., 46 mins. | **RATING** NR

REVIEW BY Chris Nashawaty
@ChrisNashawaty

NETFLIX HAS GOTTEN A LOT of mileage out of luring some fairly splashy directors under its tent. But the fact is, most of them haven't done their best work for the anti-studio. Yet. The latest is Adam Wingard, the promising young genre stylist behind *You're Next* and *The Guest*, whose first film for the deep-pocketed streaming service, *Death Note*, is a slick, silly swing and a miss. Nat Wolff (the winning third wheel from *The Fault in Our Stars*) plays a high school outcast named Light Turner, who comes into possession of a supernatural book that gives its owner the power to kill anyone whose name he or she writes in its parchment pages. Aided by the tome's fiendish mascot, a porcupine-quilled beastie with a rictus grin and the cackling voice of Willem Dafoe, Light begins his God-complex descent into darkness by offing the school bully, then the guy who killed his mom, then scores of random scumbags. The whole thing feels like the pilot episode of a third-rate comic-book vigilante TV show. Aside from a nicely eccentric supporting turn from *Get Out*'s Lakeith Stanfield as a brainiac on Light's tail, there's very little that's original in this Netflix original. **C**



↑ The Children Act

↑ The Leisure Seeker



↑ The Mountain Between Us

↑ Stronger

↑ Film Stars Don't Die in Liverpool

↑ Brad's Status

Toronto Must List

The **Toronto International Film Festival** kicks off Oscar season each year. Here are the movies and stars to keep an eye on. **BY SARA VILKOMERSON**

THE ICONS

Emma Thompson in THE CHILDREN ACT

In this adaptation of Ian McEwan's 2014 novel, directed by Richard Eyre (*Notes on a Scandal*), Emma Thompson portrays Fiona Maye, a High Court judge in the United Kingdom. She is tasked with deciding the fate of a gravely ill 17-year-old (*Dunkirk*'s Fionn Whitehead) whose religious faith prevents him from accepting a lifesaving blood transfusion.

Helen Mirren in THE LEISURE SEEKER

Just try to imagine a better road-trip pairing than Helen Mirren and Donald Sutherland. The beloved veteran actors—who appeared as a married pair in 1990's *Bethune: The Making of a Hero*—play an elderly couple who take off in an RV named the Leisure Seeker (natch) and go looking for some golden-years adventures as they travel from Boston to Key West. (Spoiler: They find some.)

Nicole Kidman in THE KILLING OF A SACRED DEER

Nicole Kidman continues her stellar 2017 run, this time with the director of *The Lobster*, Yorgos Lanthimos, and that 2015 film's star, Colin Farrell. In this biting psychological thriller, she plays the wife of a surgeon (Farrell) who's taken a teenage boy under his wing. Keep an eye out for a breakthrough performance by Barry Keoghan, who was the doomed lad on the civilian boat in *Dunkirk*.

THE ACTORS

Idris Elba in THE MOUNTAIN BETWEEN US

Sure, it might sound sort of nice to get stranded somewhere with Idris Elba, but not like this: Elba and Kate Winslet are two strangers who must band together and try to survive the frozen wilderness thousands of feet above civilization after their small plane crashes into a snow-capped mountain. Hany Abu-Assad (*Omar*) directs.

THE CHILDREN ACT: NICK WALL; THE LEISURE SEEKER: FILM STARS DON'T DIE IN LIVERPOOL: SCOTT STROGGER; THE MOUNTAIN BETWEEN US: KIMBERLEY FRECH/FOX; STRONGER: SCOTT GARTHELLION/SYGMA/RETNA; ROADSIDE ATTRACTIONS; BRAD'S STATUS: JONATHAN WENK/AMAZON



↑ The Killing of a Sacred Deer



↑ Mary Shelley



↑ Molly's Game



↑ Professor Marston & the Wonder Women



↑ Darkest Hour

Jake Gyllenhaal in **STRONGER**

The inspiring story of reluctant hero Jeff Bauman, who lost his legs during the 2013 Boston Marathon bombing, is brought to the big screen by director David Gordon Green (*Pineapple Express*). Jake Gyllenhaal ably tackles both the emotional and physical challenges of the role—to say nothing of the local accent—with *Orphan Black*'s Tatiana Maslany offering support as Bauman's girlfriend.

Jamie Bell in **FILM STARS DON'T DIE IN LIVERPOOL**

This unusual 1970s-set love story between eccentric Oscar winner Gloria Grahame (Annette Bening) and her much younger boyfriend (Jamie Bell) is adapted from Peter Turner's memoir. Expect this

one to enter the festival with plenty of awards chatter for both Bening and Bell, and to leave with deafening buzz.

Ben Stiller in **BRAD'S STATUS**

Ben Stiller finds himself in the throes of a midlife crisis in this bittersweet comedy from writer-director Mike White (*Enlightened*). Brad (Stiller) visits the city of his youth with his son and can't help but compare himself with his seemingly more successful friends—played by Michael Sheen, Luke Wilson, and Jemaine Clement—and reassess his place in the world.

Elle Fanning in **MARY SHELLEY**

Elle Fanning, 19, continues her ascension into Hollywood's upper echelon with this Romantic-with-a-capital-R tale

of the love affair between Mary Wollstonecraft Godwin and Percy Shelley (Douglas Booth), which led to her writing *Frankenstein*. Maisie Williams, Bel Powley, and Stephen Dillane costar, and female Saudi Arabian filmmaker Haifaa Al-Mansour directs.

Jessica Chastain in **MOLLY'S GAME** and **WOMAN WALKS AHEAD**

Jessica Chastain, whose movies seem to arrive in bundles, toplines two titles this year: In *Molly's Game*, the directorial debut of Aaron Sorkin (*The West Wing*), she plays a world-class skier who ran the world's most exclusive poker game. And in Susanna White's *Woman Walks Ahead*, she stars as Catherine Weldon, who moved to Standing Rock Reservation to help Sioux chieftain Sitting Bull. What can't Chastain do?

Luke Evans in **PROFESSOR MARSTON & THE WONDER WOMEN**

Consider him the man behind the woman: Wonder Woman, that is. Luke Evans digs deep playing 1940s psychologist William Moulton Marston—responsible for the creation of the feminist comic-book *shero*. The film explores the unconventional relationships between him, his wife (Rebecca Hall), and their mutual romantic partner (Bella Heathcote).

Kristin Scott Thomas in **DARKEST HOUR**

Move over, *The Crown*; there are some new Churchills to praise. Gary Oldman disappears into the jowly British prime minister in this film set during the turbulent period when Nazi Germany's war machine stood at Great Britain's doorstep. But



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↑ Call Me by Your Name



↑ A Fantastic Woman



↑ Lady Bird



↑ The Shape of Water



↑ The Disaster Artist



↑ Mudbound



↑ Suburbicon

as usual, watch for the superb Kristin Scott Thomas (*The English Patient*) to capture true British grit and grace, playing the woman who knew and loved Winston best: his wife, Clementine. Director Joe Wright (*Atonement*) certainly knows his way around 20th-century British period epics.

THE BREAKOUTS

**Timothée Chalamet in
CALL ME BY YOUR NAME**

Ever since Luca Guadagnino's (*A Bigger Splash*) gorgeous adaptation of André Aciman's coming-of-age novel premiered at the Sundance Film Festival eight months ago, critics have been waxing poetic about its charms. Expect most of the ink to go to Timothée Chalamet (*Interstellar*). The 21-year-old gives a career-making performance as a teenager who falls under the spell of the older, charismatic academic (Armie Hammer) staying at his family's Italian home.

**Daniela Vega in
A FANTASTIC WOMAN**

This drama from Chilean director Sebastián Lelio (*Gloria*) tells the story of a transgender woman left alone to navigate hostile family relations after her older boyfriend dies. The Spanish-language movie wowed at the Berlin Film Festival in February—and attention is swirling around actress Daniela Vega, whose shattering performance certainly lives up to the film's title.

**Greta Gerwig
LADY BIRD**

Indie darling Greta Gerwig has codirected with Joe Swanberg (*Nights and Weekends*) and collaborated on screenplays with Noah Baumbach (*Frances Ha* and *Mistress America*). Now she takes a solo spin behind the camera in this film starring Saoirse Ronan as a student who wants to shake her small town for New York City. Laurie Metcalf and Tracey Letts costar as Ronan's parents.

THE DIRECTORS

**Guillermo del Toro
THE SHAPE OF WATER**

This surreal fairy tale set during the 1960s Cold War features Sally Hawkins, Octavia Spencer, Michael Shannon, and Michael Stuhlbarg (also generating awards hype for *Call Me by Your Name*). Plus: a top secret government experiment and a mysterious sea creature. If you consider it'll also have the searing visuals that Guillermo del Toro (*Pan's Labyrinth*) is famous for, it seems like one big Oscar-conversation "Duh."

**James Franco
THE DISASTER ARTIST**

Tommy Wiseau's 2003's *The Room* has been called "the *Citizen Kane* of bad movies." James Franco pulls double duty, directing the behind-the-scenes origin story and starring—alongside Dave Franco, Seth Rogen, and Alison Brie—as Wiseau himself. The film debuted to a rapturous reception at South by Southwest in

March. Imagine if Franco and Wiseau win the prize *Kane*'s Orson Welles did not.

**Dee Rees
MUDBOUND**

This epic tale of two families in the shared farmland of the 1940s Mississippi Delta—starring Jason Clarke, Carey Mulligan, Rob Morgan, and Mary J. Blige—was instantly snatched up for distribution after its premiere at this year's Sundance. Director Dee Rees (*Pariah*) has drawn praise for her sharp eye and steady hand.

**George Clooney
SUBURBICON**

The Coen brothers originally wrote the screenplay for this crime comedy back in 1986. George Clooney has since revived it, refurbished the script with partner Grant Heslov, and cast Matt Damon, Julianne Moore, Oscar Isaac, and Noah Jupe in this extraordinary tale of a '50s-era family who are victims of a home invasion.

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England Is Mine

STARRING Jack Lowden, Jessica Brown Findlay, Jodie Comer

DIRECTED BY Mark Gill | **RATING** NR | **LENGTH** 1 hr., 34 mins.

REVIEW BY Leah Greenblatt @Leahbats

LESS BIOPIC THAN PROLOGUE, *ENGLAND IS Mine* aims to tell its own minor-key origin myth for the boy who would become Morrissey—not yet the alt-culture icon forever cemented by the Smiths and his own solo stardom, but a gawky Manchester kid whose given name, Steven, held about as much promise as the grim industrial city he came from. *England* doesn't stint in its portrait of the artist as an insufferable young man: As played by Jack Lowden (the towheaded fighter pilot from *Dunkirk*, almost unrecognizable in a chestnut '70s shag) he's a surly, reflexively snobbish outcast in a New York Dolls T-shirt, blasting Bowie and Roxy Music from his bedroom turntable and writing unsolicited takedowns of local bands for British music bible *NME*. But there is of course a keenly sensitive dreamer lurking beneath all that disdain and corduroy—one that fellow non-conformist Linder (*Downton Abbey*'s Jessica Brown Findlay, also transformed by reams of oxblood lipstick and a spiky bob) sees and does her best to draw out.

First-time director Mark Gill isn't as sure-handed in his style as other chroniclers of the era like Michael Winterbottom (2002's kinetic Factory Records docudrama *24 Hour Party People*) or Anton Corbijn (the stark Joy Division mood piece *Control*). His earnestly arty take—there are a lot of static-object shots and a recurring motif of churning rapids overlaid with Steven's Deep Thoughts—can't really begin to capture the sublime talent and charisma that make Morrissey's story so worth knowing in the first place. That may be in part because the movie doesn't have life rights; they were refused by its famously mercurial muse. Without them, *England* is just the tender, half-told tale of one more rebel still in search of a cause. **B**

↓ Jessica Brown Findlay and Jack Lowden



SUMMER CRUSH

Harris Dickinson Makes Waves in *Beach Rats*

As a sexually conflicted Coney Island teenager in the daring new indie (in theaters now), the British newcomer delivers a scorching performance and ignites his career. **BY JOE MCGOVERN**

IF HARRIS DICKINSON'S NAME doesn't sound familiar, that's because he's never been in a movie before. But the 21-year-old appears in every scene of the Sundance prizewinner *Beach Rats*, playing a moody teenager living a double life in the Coney Island neighborhood of Brooklyn. By day he lazes about with his

girlfriend and crew of shirtless bros; at night he's cruising for hookups in gay chat rooms. "The subject matter fascinated me," Dickinson says. "I really enjoyed trying to figure the character out, even whilst reading the script."

That use of "whilst" offers a clue to Dickinson's own parallel existence. Though his acting

← Harris Dickinson

as a Brooklynite is documentary-caliber authentic, he was actually born and raised in London. When he submitted an audition tape for the role, he'd never set foot in the borough. "I scammed myself into the casting pool," Dickinson says in a rich, basso profundo English accent. "I was conscious of being a British actor doing a ridiculous Brooklyn voice, so I toned it down. And they bought it. A lot of imitation is having the ability to listen, and luckily I think I'm good with my ear."

Good with his iPhone, too. While preparing for the movie, Dickinson spent hours recording the voices of New York natives while on the subway. "I was listening for all the nuances and slang, so that I wouldn't be floundering if I tried improvising," he says. Though, ever formal, he adds, "Perhaps I should have asked their permission." He had no hesitation about the nudity and graphic sex scenes in the film. "I remember when I first saw the script, one of my representatives saying, 'This is a rough-and-tumble world, so you might not be interested.' If my reps are saying that, then I definitely want to do it."

He'll be doing much more of it. Next year he appears opposite Amandla Stenberg and Mandy Moore in the film version of the dystopian book series *The Dark-est Minds*. "I get tackled to the floor by Gwendoline Christie," he says, "which is a big thing for a *Game of Thrones* fan." Right now he's in Italy shooting FX's 10-part limited series *Trust*, directed by Oscar winner Danny Boyle (*Slumdog Millionaire*). Dickinson stars as real-life oil heir J. Paul Getty III, whose ear was cut off by ransom-seeking kidnappers in 1973. Hilary Swank plays his mother and Donald Sutherland his grandfather. "It's the longest shoot I've ever been on and my character goes through quite a lot," he says. "But I'm getting up and taking every day by storm." Movies and TV, brace yourselves.

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WATCH IT NOW

EW

| | | |
|-----------|---|----------|
| A | DUNKIRK Directed by Christopher Nolan Starring Fionn Whitehead, Mark Rylance, Harry Styles | W |
| A- | DETROIT Directed by Kathryn Bigelow Starring John Boyega, Will Poulter, Anthony Mackie | W |
| A- | GOOD TIME Directed by Josh and Benny Safdie Starring Robert Pattinson, Benny Safdie, Jennifer Jason Leigh | W |
| B+ | COLUMBUS Directed by Kogonada Starring John Cho, Haley Lu Richardson, Parker Posey | L |
| B+ | LOGAN LUCKY Directed by Steven Soderbergh Starring Channing Tatum, Adam Driver, Daniel Craig | W |
| B+ | WIND RIVER Directed by Taylor Sheridan Starring Jeremy Renner, Elizabeth Olsen, Gil Birmingham Writer-director Taylor Sheridan has already earned wide acclaim for penning <i>Sicario</i> and <i>Hell or High Water</i> (and for his role as a police chief on <i>Sons of Anarchy</i>). This thriller, set on a hardscrabble Indian reservation in Wyoming, is grounded in a kind of true, taciturn grit. | W |



PROCEED WITH CAUTION

| | | |
|-----------|---|----------|
| B | INGRID GOES WEST Directed by Matt Spicer Starring Aubrey Plaza, Elizabeth Olsen, O'Shea Jackson | L |
| B | PATTI CAKE\$ Directed by Jeremy Jasper Starring Danielle Macdonald, Bridget Everett, McCall Lombardi | L |
| B- | MARJORIE PRIME Directed by Michael Almerayda Starring Lois Smith, Jon Hamm, Geena Davis In this sci-fi romance, an 86-year-old widow (Smith) starts to rely on a hologram version of her deceased husband (Hamm). The movie hints at deep themes but—unlike the <i>Black Mirror</i> episode "San Junipero"—doesn't always give them the emotional weight they deserve. | L |
| C+ | THE GLASS CASTLE Directed by Destin Daniel Cretton Starring Brie Larson, Woody Harrelson, Naomi Watts | W |
| C+ | THE HITMAN'S BODYGUARD Directed by Patrick Hughes Starring Ryan Reynolds, Samuel L. Jackson, Salma Hayek | W |



SKIP IT

| | | |
|-----------|---|----------|
| C | ANNABELLE: CREATION Directed by David F. Sandberg Starring Anthony LaPaglia, Samara Lee, Miranda Otto The second film featuring the demonic doll from 2013's <i>The Conjuring</i> is a bloated grab bag of chiller clichés. It offers some decent jump scares early on but nothing that really sticks. | W |
| C- | THE DARK TOWER Directed by Nikolaj Arcel Starring Idris Elba, Matthew McConaughey, Tom Taylor | W |
| F | THE EMOJI MOVIE Directed by Tony Leondis Starring T.J. Miller, Anna Faris, James Corden | W |



KEY **L** > LIMITED RELEASE **W** > WIDE RELEASE

TV

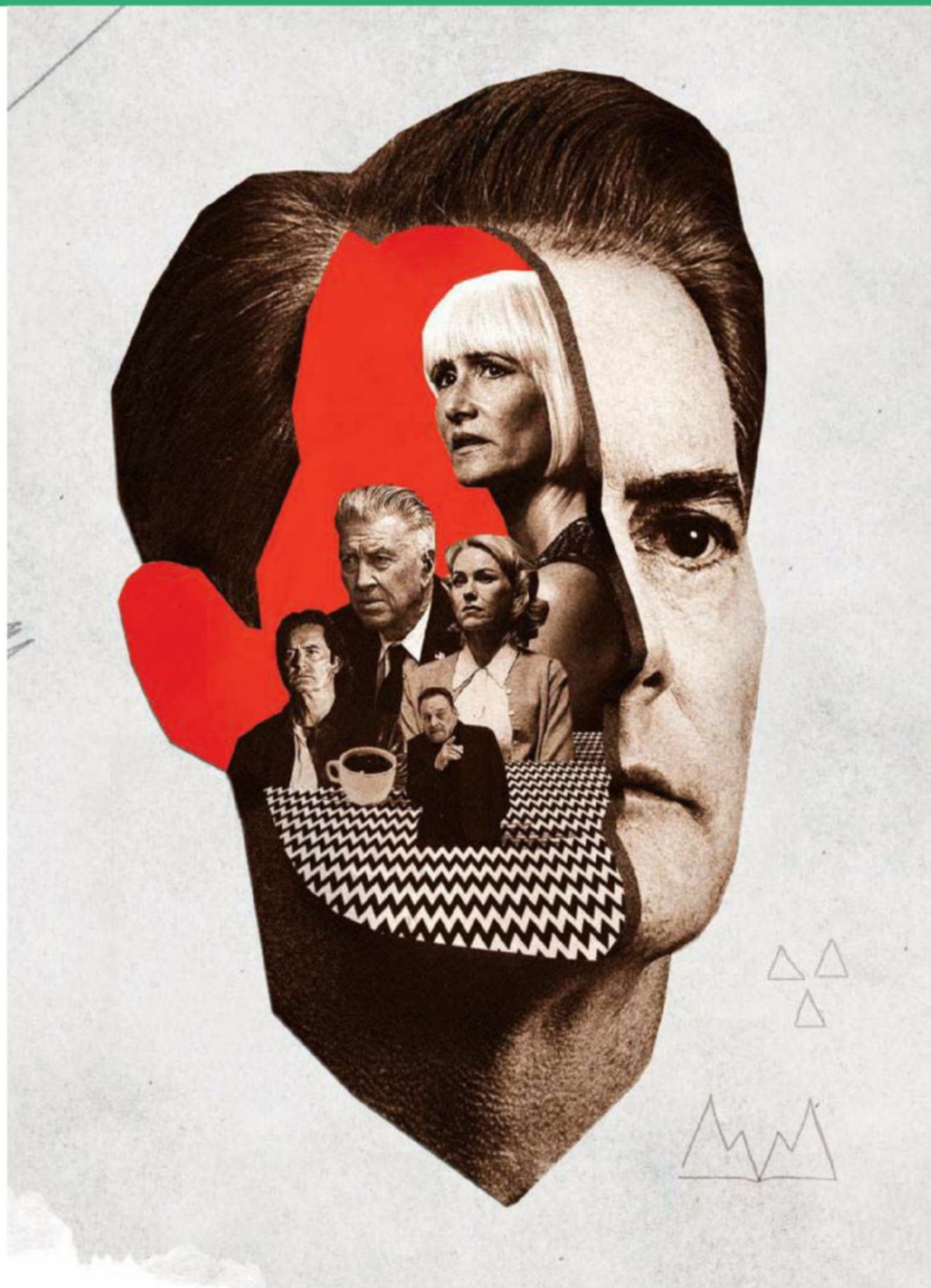
Edited By | AMY WILKINSON @AMYMWILK

TWIN PEAKS

AN UNRIVALED REVIVAL

As the wildly and wondrously baffling Showtime series draws to a close, **Jeff Jensen** reflects on how it reinvented the reboot

CREATED IN 1990 FOR BROADCAST TV by oddball auteur David Lynch (*Blue Velvet*) and producer Mark Frost (*Hill Street Blues*), *Twin Peaks* punched up the prime-time-soap format with cinematic panache and spiked it with sophisticated irony and occult weirdness. It was a pop culture phenomenon—a status it couldn't sustain. Yet the series made an indelible impression, enough to justify a 2017 reboot. As they did 27 years ago, Lynch and Frost have enhanced and subverted the genre. Showtime's *Twin Peaks* is a revival about an undead thing struggling to survive and a nostalgia act about nostalgia that willfully denies the pleasures of nostalgia. No one is watching it, save a devoted few, which is a



TWIN PEAKS: SUZANNE TENNER/SHOWTIME (6)

LOGLINES

- **Great News for Reid Scott** The *Veep* actor will play a love interest on the NBC sitcom's second season.
- **RuPaul Sashays Away With Another Season** VH1 has ordered a third outing for his *Drag Race All Stars*.

shame: It's been brilliant. A quarter century after failing as mainstream entertainment, *Twin Peaks* has returned to own its identity as a cult classic and an uncompromising work of art.

The series, which concludes Sept. 3, has eschewed the strategies of most revivals. It is not the next-gen repackaging of *Fuller House* or the on-brand reiteration of *The X-Files*. Unlike the upcoming *Will & Grace* reboot, it is beholden to its history, but it isn't simple saga continuance like *Gilmore Girls: A Year in the Life*. Instead, Lynch and Frost leveraged their franchise to do something riskier, blowing up everything familiar to chase something bold and new. It's more reincarnation than resuscitation, true in spirit but not in form.

Embodying the meanings—and, for some, frustrations—of the new *Twin Peaks* is the approach to its protagonist, FBI agent Dale Cooper, played by Kyle MacLachlan. The actor has been giving a tour de force performance, but after 15 episodes, original-recipe Cooper is still MIA. MacLachlan has played him as a literal divided self: Dougie, a man-child suffering from a psychogenic fugue and relearning his humanity in soulless Las Vegas, and Mr. C, a demonic doppelgänger living on stolen time, violently questing for eternal life in the Midwest. Cooper's fractured state is one of several mysteries that have activated a vast impossible-to-summarize story involving dozens of characters, most of them new, including monsters, mobsters, drug dealers, insurance agents,

and desperate housewives. All narrative roads might be leading to the weird woodland of Twin Peaks, where evil runs amok and reality itself might be on the fritz.

But plot is beside the point. Moods, moments, and themes are everything. MacLachlan's abstracted hero has served a powerful complaint about the spiritual state of American culture. An hour of bravura filmmaking combined an exorcism, *Nine Inch Nails*, and an atomic bomb to forge the Fall myth of a superpower society. Other moments have captured the vibe of our dispiriting times, perhaps no more so than when mad, despairing Sarah Palmer (Grace Zabriskie) confronted a manifestation of crude hate and ravaged him to death.

But it's Lynch who's been stealing the show. As an actor, he's been a zany delight playing FBI director Gordon Cole, investigating Cooper's broken condition. As a storyteller, he's been in peak form, mastering his penchant for a slow yet mesmerizing pace, ominous soundscapes, and intricate, intuitive construction. He's also suffused episodes with sly allusions to his previous work, turning *Twin Peaks* into a poignantly reflective magnum opus. The series might lack seismic impact, but its virtues are worth emulating: an ambition to transcend form and genre; a desire to make personal, progressive art. It's more akin to hybrid dramedies like Louis C.K.'s *Louie* or Donald Glover's *Atlanta*. No, *Twin Peaks* isn't another stuck-in-the-past reboot. It's the redemption of them.

Casting Call: The Jetsons

ABC is going back to the future with a live-action reboot of the classic '60s cartoon. But who should hop into the family's signature flying saucer? We have a few out-of-this-world ideas. **BY MAUREEN LEE LENKER**



GEORGE JETSON
TY BURRELL

George is a goofy, lovable family man prone to misadventures. Sounds a lot like another TV dad we adore—*Modern Family*'s Phil Dunphy. Burrell's blend of physical humor and bighearted earnestness are a perfect fit for the Jetson patriarch.



JANE JETSON
CHRISTINA HENDRICKS

Hendricks' fiery locks and flair for timeless fashion make her a great physical match for Jane. Add her deft hand with wry, witty dialogue and quieter, emotional moments and we're just mad about her in the role.



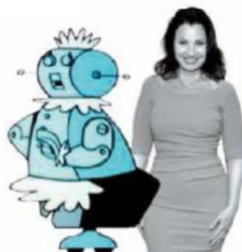
JUDY JETSON
DOVE CAMERON

Who better to portray the ahead-of-her-time teen than a Disney Channel darling? From *Liv* and *Maddie to Hairspray Live!*, Cameron has proved she has the range to step into a network sitcom. Plus, she'd be too cute in Judy's high pony.



ELROY JETSON
CAMERON AND NICHOLAS CROVETTI

These adorable boys already played an integral part in one of the year's biggest hits, portraying Nicole Kidman's twin sons in *Big Little Lies*. It'd be fun to see them really let loose sharing the role of the Jetsons' rambunctious tyke.

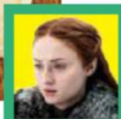


ROSIE THE ROBOT
FRAN DRESCHER

A feisty, tell-it-like-it-is attitude coupled with a wicked sense of humor? Yeah, Drescher was practically made to give voice to the Jetsons' loyal robot maid who is not afraid to speak her mind (often to comedic effect).



Subscribe to **A Twin Peaks Podcast: A Podcast About Twin Peaks** to hear EW's men from another place, Jeff Jensen and Darren Franich, unwrap the mysteries of the upcoming finale (*iTunes and other platforms*)

GAME OF
THRONES
FINALE
EDITION

All Men Must Dine

Throwing a finale fete? Ascend the party-planning throne with lemon cakes, [Sansa's](#) King's Landing fave, from official GoT cookbook *A Feast of Ice and Fire*. BY RUTH KINANE

INGREDIENTS

- 2½ cups all-purpose flour, plus more for dusting pan
- 1½ tsp. baking powder
- ¼ tsp. baking soda
- ½ tsp. table salt
- 1½ cups granulated sugar
- 1 cup unsalted butter, softened, more for pan
- 2 tsp. pure vanilla extract
- 3 large eggs, room temperature
- 2 tbsp. lemon zest
- 2 tbsp. fresh lemon juice
- 1 cup whole milk

ICING

- 6 cups powdered sugar, sifted
- ¾ cup fresh lemon juice, plus more if needed
- ¾ tsp. unsalted butter, softened
- Optional: Yellow liquid food coloring and candied orange peel, pomegranate seeds, or decorative candy sprinkles

1 Preheat oven to 350°F. Grease bottom of 13x9-inch baking pan, and line with parchment paper. Grease parchment with butter, and dust with flour.

2 Whisk together flour, baking powder, baking soda, and salt in a bowl. Beat granulated sugar and butter in a separate bowl on medium speed until fluffy. Beat in vanilla. Add eggs 1 at a time, beating just until combined after each addition. Beat in lemon zest and juice just until combined. Reduce speed to low. Add flour mixture to sugar mixture alternately with milk in 3 batches, beginning and ending with

flour mixture. Pour batter into pan, and bake until golden and a wooden pick inserted in center comes out clean, 27 to 30 minutes.

3 Cool in pan on a wire rack 15 minutes. Invert cake onto rack, and cool 15 minutes. Chill cake in refrigerator 1 hour.

4 Cut chilled cake into 2-inch cubes.

5 Stir together powdered sugar and lemon juice until well combined. Scrape mixture into a double boiler over medium. Add butter and cook, stirring constantly until completely incorporated. Continue to cook and stir until

icing is smooth and pourable, 3 to 4 minutes. If necessary, stir in additional lemon juice, 1 tablespoon at a time, until icing reaches desired consistency. Add food coloring if desired.

6 Drizzle icing over each cube, coating sides. If desired, garnish immediately with candied orange peel, pomegranate seeds, or sprinkles.

MAKES 24

Active Time 45 minutes
Total Time 2 hours, 55 minutes.

"They're so iconic in the book and show," says coauthor Chelsea Monroe-Cassel of lemon cakes. "Plus, they're small and snackable, and you can decorate them to your taste!"

GAME TIME!

A WESTEROS TEST(EROS)

When you play the Game of Thrones, you win or you die. Luckily, with our GoT viewing-party game, the worst that'll happen is complete and total embarrassment. BY RUTH KINANE



IF Tyrion mentions killing Tywin
THEN Text your dad you love him



IF Arya sees through Littlefinger's BS
THEN Take out the trash



IF Daenerys' dragons burn someone alive
THEN Do a shot of hot sauce



IF There's a long-awaited character reunion
THEN Hug the person farthest from you in the room



IF Varys spreads some gossip
THEN Everyone in the room confesses a secret



IF The Wall comes down
THEN Down a glass of ice-cold, brain-freezing water



IF Cersei and Jaime hook up
THEN Turn the TV off

IF Chemistry between Dany and Jon boils over
THEN Like a social-media post from your crush





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What to Watch

A day-to-day guide to notable programs*

By | RAY RAHMAN @RAYRAHMAN



MUST WATCH OF THE WEEK

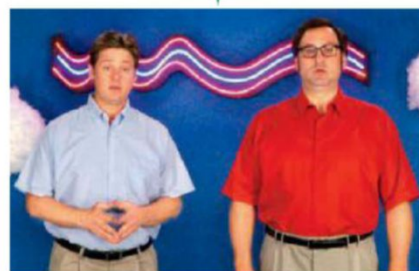
100th Episode Suits

WEDNESDAY, AUG. 30 | 9-10PM | USA

← Meghan Markle and Patrick J. Adams

Suits' dynamic duo are back—and just in time for the legal drama's milestone 100th episode. In the wake of finding out about senior partner Alex Williams' (Dulé Hill) involvement with a corrupt private company, superlawyers Harvey (Gabriel Macht) and Mike (Patrick J. Adams) team up for the first time since the premiere. "It's really an episode about seeing them come up against the big baddie of the season," says Adams, who also directed the hour. "As I was shooting it, I definitely aimed to embrace that visually with these two. It's Batman and Robin together again, fighting the good fight." As the prison case comes to a close, we'll also see Donna (Sarah Rafferty) and Louis (Rick Hoffman) finally confront their "real crushing sense of loneliness," says Adams, offering up one more tease: "It opens up a few more doors for our main characters on a more personal level." —*Chancellor Agard*

MONDAY AUGUST 28



Tim and Eric Awesome Show, Great Job! 10-Year Anniversary Special

12:01-12:30AM* | ADULT SWIM

Tim Heidecker and Eric Wareheim revive their lo-fi, high-energy, Dada-esque comedy circus for a special that mixes new bits (a song about tiny Lamborghinis) with odd-'n'-old friends (Spagett, Pierre). "We put on our spandex pants and they were a little more snug than they were 10 years ago," says Wareheim, "but we had the juice to keep those dance moves going." Speaking of moves, Will Forte will teach you "how to massage yourself if you don't have the money to get a massage," says Wareheim, "or if you don't like other people touching your body." *Tim and Eric*—funny and handy.

—Dan Snierson *airing after midnight Sunday

TUESDAY AUGUST 29

Season Finale Animal Kingdom

9-10PM | TNT

Realizing she could be in jail for longer than expected, Smurf enacts a plan. Maybe she should start with adopting a more intimidating moniker?

The Bold Type

9-10PM | FREEFORM

Due to a massive traffic jam outside, the staff is stuck at the magazine's offices all night. A horror story.

Hollywood Game Night

10-11PM | NBC

This week's celebs include Pamela Adlon, Cheryl Hines, Johnny Weir, and Johnny Weir's outfit.

Manhunt: Unabomber

10-11PM | DISCOVERY

Kaczynski lists the events that pushed him to the brink. "No. 1: Can't find a hoodie that makes me look not-creepy."

The Murder of Laci Peterson

10-11PM | A&E

Tonight's chapter covers "The Most Hated Man in America." Looks like you're off the hook, Martin Shkreli!

The Therapist

10:30-11PM | VICELAND

Real therapy sessions with music stars, such as tonight's guest Dreezy. How does this make you feel?

WED AUG 30

SEPTET BUT EQUAL

CMT Crossroads

10-11PM | CMT

The Backstreet Boys and Florida Georgia Line join forces for a joint concert performance. I guess you could say that together, they are...in sync.



THURSDAY AUGUST 31



Rancher, Farmer, Fisherman

9-11PM | DISCOVERY

America has long been known for its beautiful landscapes—but every year, it seems, the grass gets thinner, the sun burns hotter, and the desert expands. In response, this new documentary showcases the front lines of the battle (via each of the three titular professions) to save our natural resources while we still can. The film provides majestic shots of the country, of course, as well as ever-soothing narration courtesy of Tom Brokaw. But the truly inspiring part is the focus on everyday Americans teaming up to try to put Earth back together. **A-** —Christian Holub

FRIDAY SEPTEMBER 1

Marvel's Inhumans

CHECK LOCAL LISTINGS | IMAX/ABC

"It's shocking and weird and you're not quite sure if you believe what you've seen." That's *Inhumans* EP Scott Buck referring to the show's one-ton teleporting bulldog, but it's also an apt description of Marvel's new TV entry, debuting in IMAX before airing on ABC (Sept. 29). Centered on eccentrically powered hybrids, the series sets aside typical superpowers for Medusa's (Serinda Swan) tactile hair and Black Bolt's (Anson Mount) city-leveling whisper. But Buck says it's the human fear of the unknown—of the other—that makes the story resonate. "That's what's happening in the world right now. We're not looking to avoid it." —Natalie Abrams



SAT SEPT 2

PIGSKIN PREMIERE

Saturday Night College Football: 2017 Chick-fil-A Kickoff Game

8-11:30PM | ABC

If this Florida State-Alabama matchup goes past midnight, it'll be renamed the 2017 Sorry-We're-Actually-Closed-Today Kickoff Game.



SUNDAY SEPTEMBER 3

Series Finale Twin Peaks

8-10PM | SHOWTIME

It's a special two-hour finale, giving you even more time to not have any earthly idea what the heck is going on.

The Last Ship

9-10PM | TNT

Captain Slattery is haunted by visions of the past. He must have done something really horrible!

Get Shorty

10-11PM | EPIX

Rick feels uneasy after he starts confronting visions from his past. Wait a second...what did he do, and was Captain Slattery involved??

Season Finale Power

9-10PM | STARZ

Throughout its four seasons, *Power* has claimed many victims. But few moments were as shocking as last week's episode, which featured the heartbreaking death of Raina St. Patrick (Donshea Hopkins). The loss of a daughter, sister, and niece will find her fractured family uniting with one common goal: revenge. "Raina's death really has consequences for everyone involved, and [it] galvanizes our characters into a fully unified story in the finale that brings together some very strange bedfellows," teases creator Courtney A. Kemp. "By the end of it, we've catapulted the show into a completely new chapter." —Derek Lawrence



Ballers

10-10:30PM | HBO

The episode is titled "Ricky-Leaks," so I assume it'll be about people who illegally stream "She Bangs."

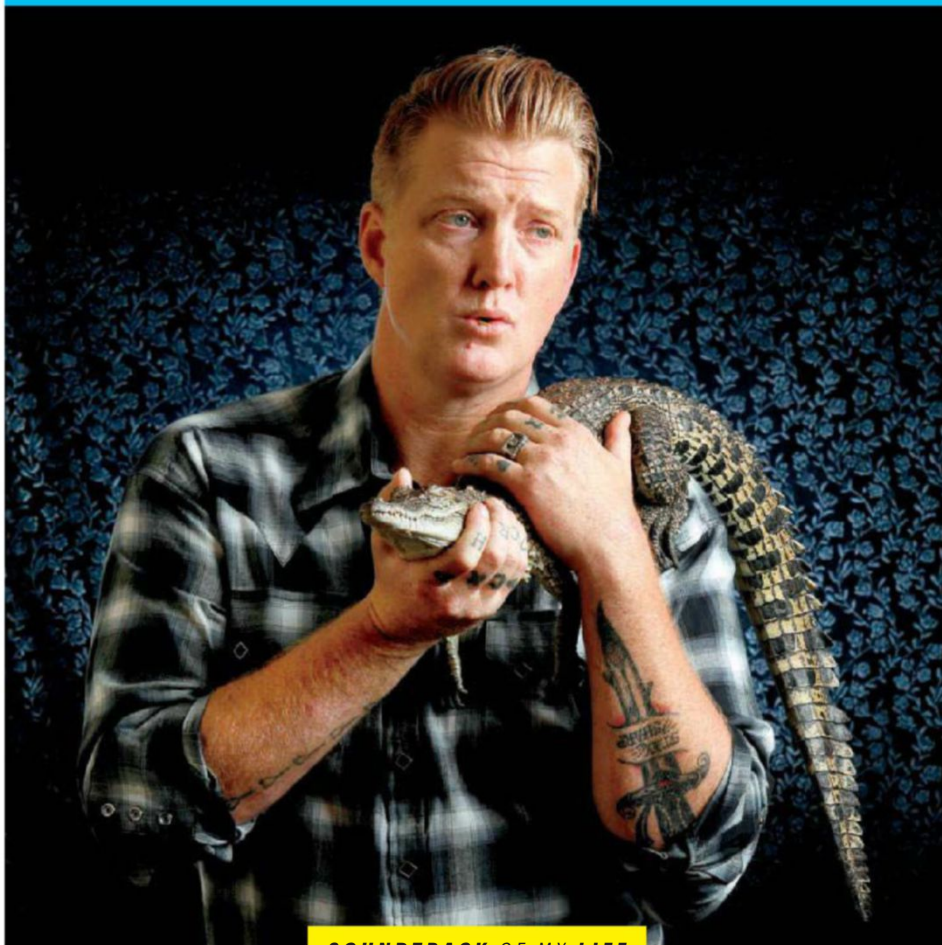
The Strain

10-11PM | FX

Reeling from a loss, the group continues its plight against the blood-sucking vampires. But there's blame on both sides. There was violence on many sides. I don't know if you know, but the vampires had permits. They were sucking blood very peacefully. The other side didn't have a permit. And a lot of the vampires are very fine people, believe me.

Music

Edited By | NOLAN FEENEY @NOLANFEENEY



SOUNDTRACK OF MY LIFE

QUEENS OF THE STONE AGE'S JOSHUA HOMME

For the alt-rock titans' new LP, *Villains* (out now), **Queens of the Stone Age** frontman Joshua Homme teamed with a surprising collaborator: "Uptown Funk!" producer Mark Ronson. Here, Homme, 44, shares the similarly unexpected influences that shaped him. **BY ERIC RENNER BROWN**

THE ALBUM THAT REMINDS ME OF GROWING UP

I would spend summer in a small town in Idaho. Those were the days when you would let cassette tapes just flip over and play. On these long drives [from Palm Desert, Calif.], my folks would always listen to *Running on Empty* by [1] **Jackson Browne**—which strangely was recorded on and [was] completely about the road.

THE FIRST ARTIST I WAS OBSESSED WITH AS A KID

At about 8, I saw Carl Perkins play in Idaho, at a thing called the Festival at Sandpoint. This was the type of festival [where] you could bring your own fried chicken and wine and dance in a small-town baseball diamond. It put me in this understanding of Elvis Presley and Sun Records all in one swoop. It was an eye-opener for me.

THE FIRST ALBUM I BOUGHT WITH MY OWN MONEY

It was [2] **Eastern Front**, a live punk-rock compilation recorded in San Francisco [featuring] Battalion of Saints, Channel 3, the Lewd, Chron-Gen. I bought it purely for the cover. People say don't judge a book by its cover, but that's what people with a s---ty cover say. The next three were the Cramps' *...Off the Bone*, Misfits' *Legacy of Brutality*, and the Stooges' *Raw Power*. When it's time for you to revolt and buy real music, no matter what you end up buying, you're kind of looking to go wild.

THE ARTISTS THAT MADE ME WANT TO PLAY MUSIC

When I was young, I listened to Kenny Rogers and Dolly Parton

NOTEWORTHY

- **Shades of Gray** St. Vincent will direct a gender-flipped adaptation of Oscar Wilde's 1891 classic *The Picture of Dorian Gray*.
- **Plugged Back In** MTV is reviving its *MTV Unplugged* series. The first episode, airing Sept. 8, will feature Shawn Mendes.

songs. I knew when I heard Charged G.B.H. or Black Flag that [punk rock] was something I could play too—it made it possible for me. And then hearing the storytelling of Johnny Cash, that's almost a book on tape with music behind it. Later, I graduated into Waylon [Jennings] and Willie [Nelson], but it started with Kenny Rogers' ["Islands in the Stream"].

THE MUSIC THAT REMINDS ME OF MY FIRST CRUSH

I've been chasing the feeling of a first crush with every song I've ever written. I love Duran Duran, Tears for Fears, and the Cure because they remind me of that time frame, when I was young and having first crushes. But honestly, I had my first crush in kindergarten—and there was no music there.

THE CONCERT I WOULD SEE IF I HAD A TIME MACHINE

I would probably go see [3] **Jimi Hendrix** [play] Band of Gypsies live on New Year's Eve 1969. But in this hypothetical, you're forced to go see a concert, huh? Let me ask you a question: Is it cool if after the concert, I go see dinosaurs? I want to go to the show, but after something mind-melting like that, I'd like to go look at dinosaurs. That would definitely prime the primordial pump.

THE TOUR THAT CHANGED ME

I was lucky enough at 18, when I was in my second band, Kyuss, to tour with Ween. Ween changed my life in that they confirmed that all you have to do is love the music you play, and you don't need to care what genre it is. They're avant-garde and sensual



2



3



4



5



and bizarre and aggressive and gentle and funny and romantic and honest, all in one go. It's a very strange bite. At the time, I believed in doing something singularly, one thing so much that it was yours. And they believed in disregarding any rules that were available, everywhere. They're peanut butter and I'm chocolate, and in a lot of ways, that's how Reese's were made.

THE UNEXPECTED ARTISTS I LOVE

My goal is to like as much music as I can. I don't have guilty pleasures, because I don't really feel bad. The Violent Femmes' "Blister in the Sun" is incredible. Songs about masturbation like that are hard to forget. I like Dean Martin. I like country music. I like [4] **Britney Spears**. I like the Spice Girls.

MY FAVORITE CHILL-OUT MUSIC

I listen to a lot of Afrobeat compilations. There's one called *Legends of Benin*. Compilations are great because they're like going to a really wonderful buffet. What if you went to Old Country Buffet but it was delicious?

WHAT I LISTEN TO BEFORE A GIG

I'm an [5] **AC/DC** man, because I like it primitive. There's that beauty in Bon [Scott] guiding your way through an evening. I'm also an avid disciple of Lemmy [Kilmister] and Motörhead.

THE MUSIC I WANT PLAYED AT MY FUNERAL

"One Hundred Days" by Mark Lanegan. It's crushingly beautiful. If Mark Lanegan sang about toothpaste, I'd wanna brush.



WHAT TO STREAM

EW's essential guide to new releases you need to hear now

ACTION BRONSON BLUE CHIPS 7000

Few current rappers combine style and substance as well as the crude, culinary-minded Queens MC does. His latest features more lush beats and colorful verses.

BLAKE SHELTON BLAKE SHELTON (LIVE)

The *Voice* coach and country chart-topper's six-song live EP collects enthusiastic renditions of hits including 2001's "Ol' Red" and 2016's "A Guy With a Girl."

JOAN OSBORNE SONGS OF BOB DYLAN

Osborne's Dylan covers—spanning five decades of his career—are essential, from the spooky soul bliss of "Rainy Day Women #12 & #35" to the angsty folk of "Masters of War." (Sept. 1)

THE WAR ON DRUGS A DEEPER UNDERSTANDING

The Philly band manages to top the expansive sound of 2014's stellar *Lost in the Dream* on their follow-up, which teems with heartland anthems for the indie set.



→ The War on Drugs' Adam Granduciel and Anthony LaMarca

Fifth Harmony

TITLE *Fifth Harmony*

LABEL Syco/Epic | **GENRE** Pop, R&B

REVIEW BY Marc Snetiker @MarcSnetiker

WITH LAST DECEMBER'S buzzy departure of singer Camila Cabello, the *X Factor*-forged girl group Fifth Harmony lost one of its five spokes, but their latest record doesn't seem to be very interested in reinventing the wheel. On their self-titled third studio album, you wouldn't know any membership mix-up took place based on the safe, simple sound the four remaining women (Dinah Jane Hansen, Ally Brooke Hernandez, Lauren Jauregui, and Normani Kordei) and their bushel of producers have churned out.

Fifth Harmony echoes like a B side to last year's superior *7/27* (which begat the smash single "Work From Home") but delivers only a faint aftershock of its quake, relying even more heavily on overproduced turn-ups about lovers and clubs, cheeky innuendo, and house breakdowns custom-manufactured for young ears and playlists.

Of the record's 10 tracks, certain highlights rise: "He Like That" flits along with a strident tropical bounce; "Make You Mad" is a short but catchy study in flirtation, supplying the record's bubbliest hook; lead single "Down" offers the strongest example of the group's now-signature brand of pop chorus; and the torch song "Don't Say You Love Me" shows off their vocal merits when allowed some breathing room.

The rest of the record underwhelms, whether by squandered bass drops or half-baked ideas ("Sauced Up" is as watered down as it gets), with no song surging with the same electricity as singles past.

Arriving on the heels of a listless summer, *Fifth Harmony*'s pop-by-committee could have fared well in the heat earlier this year; instead it's a harmless record that doesn't demand a second listen. Perhaps the great misfire is that this could (and should) have been a better curated and more confident EP marking the renewed commitment of the quartet, who continue to display tremendous vocal growth and deserve a better showcase for their talents. If only they had the material to go fourth and do it. **B-**

↓ Normani Kordei, Ally Brooke Hernandez, Lauren Jauregui, and Dinah Jane Hansen



HOW CARLY RAE JEPSEN AND *LEAP!* GAVE US SUMMER'S BEST POP ANTHEM

"Cut to the Feeling" is the season's most underrated jam—and the climactic song from Jepsen's new animated movie, Leap!, now in theaters. **BY MARC SNETIKER**

The character you voice in *Leap!* is a fallen ballerina-turned-teacher. How did you channel that?

In the beginning, we tried to make her as stern and closed off as possible. But then there were lines where I felt especially bad being so mean to this little girl, so we toned it back a little. [The movie's] got that *Anne of Green Gables*/*Annie* vibe—a young orphan who has a big dream and is willing to do anything to get there.

"Cut to the Feeling" is the film's big finish. Did you write it with that intent?

In making [my 2015 album] *E-MO-TION*, I had written so many songs, so I had a lot left over. This one in particular I had in mind once I heard what [the filmmakers] were looking for. I've always really felt this song could legitimately use a home that was more theatrical, and what better place than an animated musical?

What has surprised you most about the song's reception?

That it got one? [Laughs] The first time I performed it in Chicago, having everyone sing it back to us was a feeling that I hope never leaves.

You wrote hundreds of songs for *E-MO-TION* and already have dozens for your new album, due in 2018. How do you keep getting into these situations?

It's never my intent! With this album, I wanted to spend time on each song until it felt right and not overdo it. Apparently that's just not the way I work. I'm already 50 songs in now.

→
Ginuwine,
Sisqó, Sir Mix-
A-Lot, and
Gabrielle



FLASHBACK FEVER

We Like Big Hits and We Cannot Lie

'90s classics got back—on your playlists, that is, thanks to a recent wave of unlikely covers. EW finds out which ones will make you move your butt (and which ones dump like a truck). **BY ERIC RENNER BROWN**



"THONG SONG"

SISQÓ VS.
JCY FEAT. SISQÓ

THE ORIGINAL

Sizzling strings and Sisqó's silky voice drive the R&B singer's addictive 1999 ode to his favorite female undergarment.

THE UPDATE

Sisqó appears on Norwegian EDM trio JCY's version, but the new take comes dressed with sterile synths and EDM drops.

THE VERDICT

JCY's rendition makes the luxurious "Thong Song" feel more like granny panties. **B-**



"PONY"

GINUWINE VS.
HUNTER FEAT.
GUCCI MANE

THE ORIGINAL

Ginuwine's oft-covered 1996 jam skronks with irresistible sexiness.

THE UPDATE

Skittering drum beats, Hunter's Auto-Tuned voice, and a clutch Gucci Mane guest spot make this one of the better remakes.

THE VERDICT

The original is hard to top, but the saddle of this solid cover is waiting. Get in it! **B+**



"DREAMS"

GABRIELLE VS.
ALEX ROSS
FEAT. DAKOTA
& T-PAIN

THE ORIGINAL

Acoustic guitars and rubbery bass lines propel British singer Gabrielle's head-bobbing hit from 1993.

THE UPDATE

Producer Alex Ross upped the tempo and recruited T-Pain and Dakota for a compelling male/female back-and-forth.

THE VERDICT

If your dream was a better version of Gabrielle's tune, it's come true. **A-**



"BABY GOT BACK"

SIR MIX-A-LOT VS.
JOE NICHOLS

THE ORIGINAL

Sir Mix-A-Lot's 1992 smash is as iconic as they come—nearly every line is quotable more than two decades later.

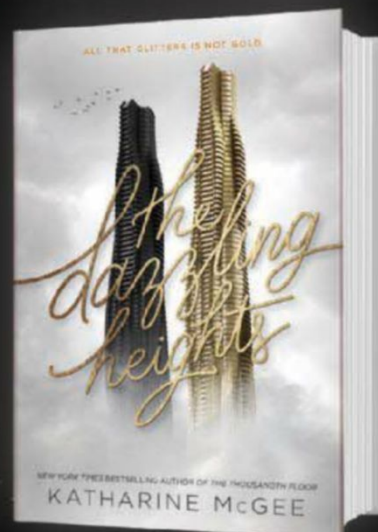
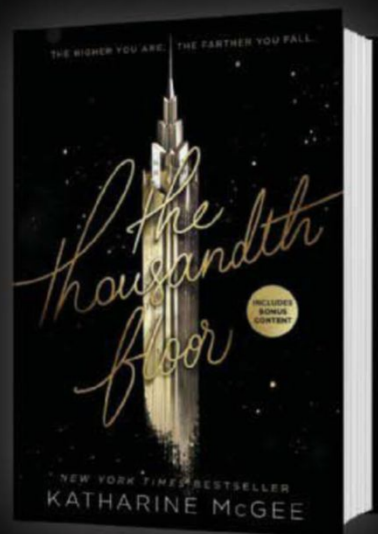
THE UPDATE

Joe Nichols made the track into a barely recognizable country hoedown—and Mix-A-Lot's presence in the video makes it all feel like an internet gag.

THE VERDICT

Nichols' vision is, in fact, something we can deny. **C+**

If you're in
Pretty Little Liars
withdrawal,
the *New York Times*
bestselling series
**THE THOUSANDTH
FLOOR**
takes drama and
secrets to new heights.



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NATURAL HAM CRAVED A LITTLE SOMETHING CALLED TASTE.



NO ARTIFICIAL
INGREDIENTS

NO ARTIFICIAL
PRESERVATIVES

NO ADDED NITRATES
OR NITRITES*



DISCOVER A WORLD OF TASTE

*EXCEPT THOSE NATURALLY OCCURRING IN CELERY JUICE AND SEA SALT.



←
James
Murphy

LCD Soundsystem

TITLE *American Dream*

LABEL DFA/Columbia | **GENRE** Rock

REVIEW BY Leah Greenblatt @Leahbats

▶ CAN THEY MISS YOU EVEN IF you never really left? Six years after bidding their final farewell in a bittersweet, balloon-strewn blowout at Madison Square Garden, New York's reigning dance-punk heroes have officially returned. Less officially, they'd already begun tiptoeing out again as early as 2015, releasing a one-off Christmas single before announcing a grander and more unequivocal comeback: There would be 2016 headlining gigs at Coachella and Lollapalooza, and a new studio album to follow.

Given show business's long, starry history of unretirements, the LCD revival might hardly register as news to some; get in line behind JAY-Z, Cher, and Steven Soderbergh, kids. But as gratifyingly familiar as much of *American Dream* will be to longtime fans, it also feels like exactly the album 2017 needs—urgent, angry, achingly self-aware. And catchy as hell, too: Sparse opener “oh baby” blooms into a gorgeous skybox lullaby; “other

voices” revels in skittering subwoofer funk; “how do you sleep?” builds a sonic thunderdome out of percussion and synths; “tonite” is a squiggly Daft Punk-style electro kick. (The titles are deliberately lowercase, even if the towering production is not.)

As easy as it would be to bury subtext on the dance floor, frontman James Murphy's shrewdly lacerating lyrics still mark him as a man apart. LCD's usual touchstones are everywhere: love, loneliness, the bottomless quagmire of what constitutes cool. There's a new immediacy, though, to his meditations on mortality. The specters of aging and oblivion loom large on nearly every track, whether he's glancing back at all the sex, drugs, and disco in the rearview mirror or gazing frankly from early middle age into the abyss. “You got numbers on your phone of the dead that you can't delete/And you got life-affirming moments in your past that you can't repeat,” Murphy laments on the clanging call-and-response “emotional haircut” (because what goes better with existential terror than more cowbell?). Still, he can make mere survival feel like a celebration: The dream wasn't dead, it turns out, just delayed. So put *American* on, blow out the speakers, and dance yourself clean. **A-**



Books

Edited By | TINA JORDAN @EWTINAJORDAN

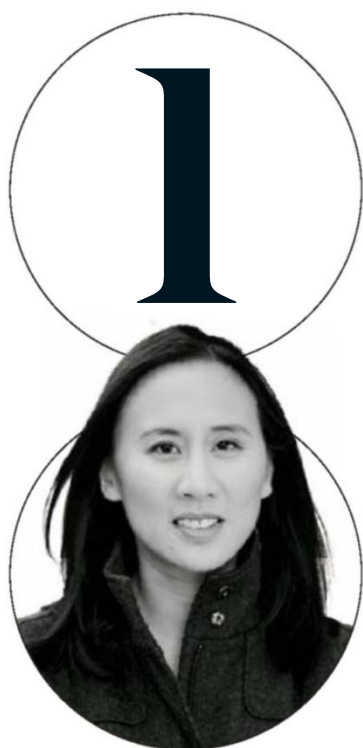


FALL'S 20 MUST-READ BOOKS

There's something for everyone: a domestic drama that unfolds in a picture-perfect suburb, a psychological thriller set in 19th-century Ireland, a history of improv comedy, even a heist novel that takes place on the moon. **BY ISABELLA BIEDENHARN**

**BETWEEN
THE
LINES**

● **THE AUDIO FILE** Actor Michael Sheen—a fan of Philip Pullman's Golden Compass trilogy—will narrate the audiobook of the upcoming prequel, *The Book of Dust: La Belle Sauvage* (out Oct. 19).

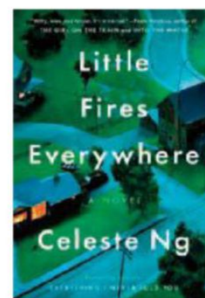


LITTLE FIRES EVERYWHERE

Celeste Ng

NOVEL

Ng, author of 2014's *Everything I Never Told You*, didn't have to look far for inspiration for her second novel. "The book is set in my hometown, Shaker Heights, Ohio," she explains. "It's a place I loved growing up, but as I've gotten older and farther away from it, I realized it was not the typical suburb I always thought it was." Shaker Heights is something of a residential utopia: a racially diverse suburb known for its placid, tree-lined streets and excellent schools. But as Ng's characters—the Richardson family and their tenants, an artist and her daughter—learn, complicated emotions often roil below the surface of even the most progressive, laid-back communities. When a white couple in town tries to adopt a Chinese-American baby, the child's mother sues for custody, and the ensuing debate pits Shaker Heights' residents against one another. "I don't think these are questions that have easy answers," Ng says. "I wanted to write a book in which there was not a hero and there wasn't really a villain." **SEPT. 12**



OPENING LINE

“Everyone in Shaker Heights was talking about it that summer: how Isabelle, the last of the Richardson children, had finally gone around the bend and burned the house down.”

2
**LANDSCAPE WITH
INVISIBLE HAND**
M.T. Anderson
SCIENCE FICTION



Anderson's vision of alien invaders is captivating: They bring advanced technology but are infatuated with classic pop culture. So two human teens turn a 1950s-style relationship into a TV show to make some cash off them. **SEPT. 12**

3
THE REVOLUTION OF MARINA M.
Janet Fitch
HISTORICAL FICTION



The *White Oleander* author's first novel in a decade—set during the Russian Revolution—is the coming-of-age story of Marina Makarova, who abandons her privileged life to join the uprising, where she falls in love with a charismatic young poet. **NOV. 7**

4
SLEEPING BEAUTIES
Stephen King & Owen King
HORROR



King and his son unspool a chilling tale in which women's bodies become encased in gossamer cocoons as they sleep. When very bad things begin to happen if the women are awakened, the men must figure things out on their own. **SEPT. 26**

5
THE WORLD OF TOMORROW
Brendan Mathews
NOVEL



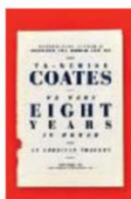
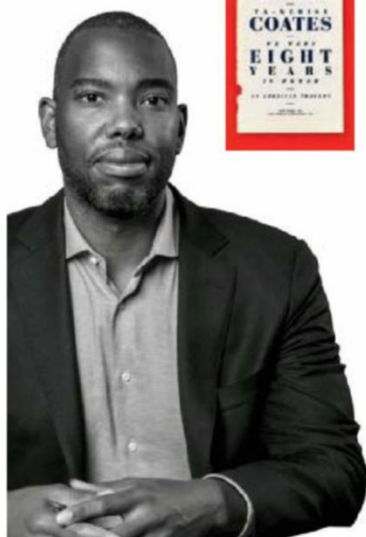
On the cusp of World War II, three Irish brothers with an IRA assassin on their tails arrive in New York City. In the shadow of the 1939 World's Fair, they get caught up in a sparkling whirl of jazz musicians, photographers, heiresses, and mobsters. **SEPT. 5**

6

WE WERE EIGHT YEARS IN POWER

Ta-Nehisi Coates

ESSAYS

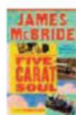


Journalist Coates—who won acclaim for his memoir *Between the World and Me*—has culled his best magazine pieces of the past decade, the ones “that I thought were statements,” he says. He’s annotated each with details about the process of writing it and has added a powerful epilogue essay about the Trump era. **OCT. 3**

7

FIVE-CARAT SOUL

James McBride
SHORT STORIES



McBride, who won the National Book Award for his last novel, *The Good Lord Bird*, returns with a vivid, often funny story collection that examines serious topics like race, war, history, and self-identity—all with a deft hand and a fluid, musical voice. **SEPT. 26**

8

SOURDOUGH

Robin Sloan
NOVEL



Baking, foodie culture, and a club made up of women named Lois all figure in this charming story about a coder slogging away at a trendy tech company. When friends give her some sourdough starter and she begins making her own bread, everything changes. **SEPT. 5**

9

IMPROV NATION

Sam Wasson
NONFICTION



With *Saturday Night Live* looming ever larger in the pop culture landscape, it's time for a history of improv comedy. Wasson delivers, moving nimbly from improv's origins in 1950s Chicago to movies like *Caddyshack* and TV shows like *The Colbert Report*. **DEC. 5**

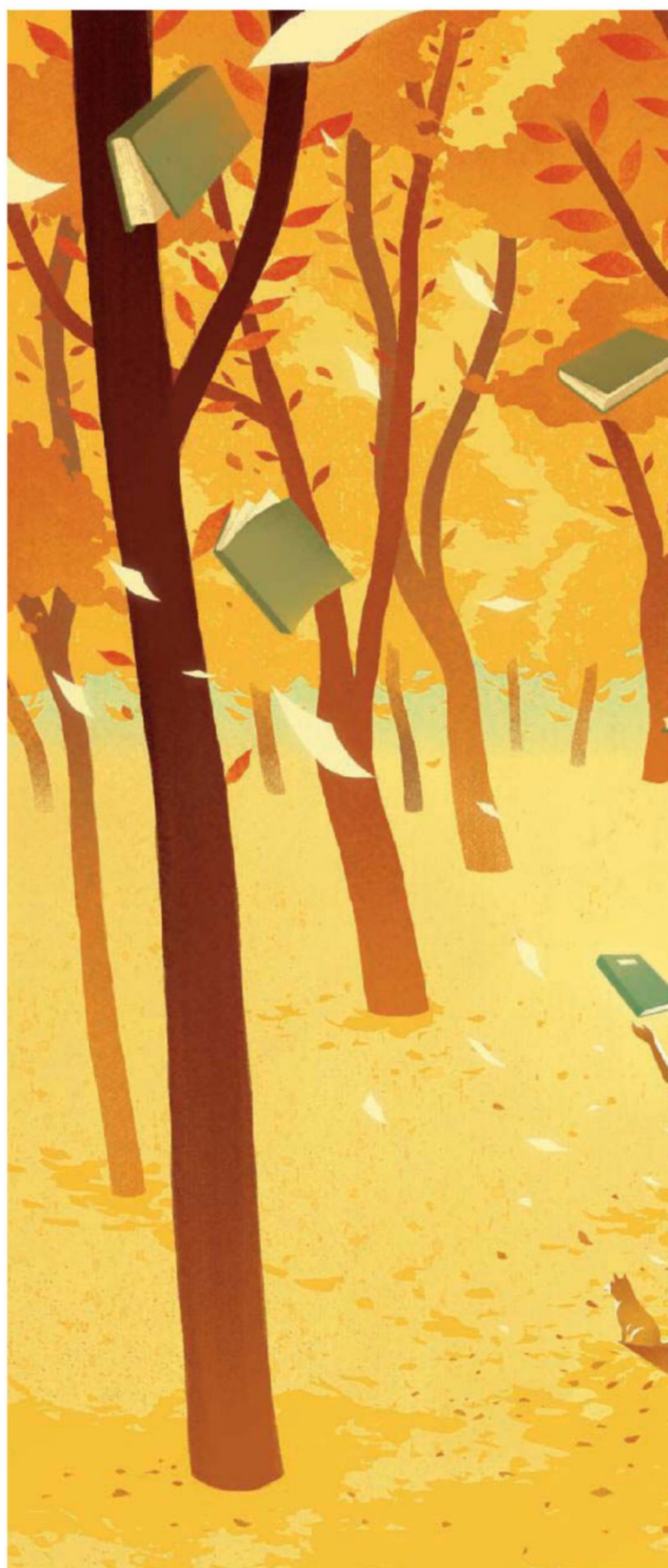
10

BLUEBIRD, BLUEBIRD

Attica Locke
THRILLER



Racial tension thrums through *Empire* writer-producer Locke's bluesy crime novel, in which a black Texas Ranger investigates a double murder in a still-segregated town tucked in the piney woods of Deep East Texas. **SEPT. 12**





COATES: STEPHEN VOSS/REDUX; WARD: KIM WELSH; EGAN: PIETER VAN HATTEM



SING, UNBURIED, SING

Jesmyn Ward

NOVEL

The character of Jojo, the sensitive 13-year-old at the heart of Ward's new novel, came to the author before the plot itself did. "He was so compelling that it was hard for me to focus on the story surrounding him," Ward says. "He's this mixed-race kid growing up in the modern South, so he's contending with the past and the present all at once." Jojo and his baby sister are being raised in rural Mississippi by their grandparents—Pop, who's haunted by his time in prison, and Mam, who's dying of cancer. Their mom, Leonie, is in and out of their lives as she grieves her dead brother and battles drug addiction. Though the themes sound familiar, Ward's execution is anything but; her first foray into magical realism is downright luminous. **SEPT. 5**



OPENING LINES

“ I like to think I know what death is. I like to think that it's something I could look at straight.”

12

THE GOOD PEOPLE

Hannah Kent
HISTORICAL FICTION



Kent, the author of *Burial Rites*, found inspiration in a true story for this novel about a group of women in early-19th-century Ireland who must work together when residents of their small town accuse a disabled child of bringing bad luck. **SEPT. 19**

13

THE POWER

Naomi Alderman
FANTASY



Taking a cue from her mentor Margaret Atwood's masterful works of speculative fiction, Alderman creates a world in which teen girls suddenly possess tremendous physical power, throwing off the established order in a terrifying way—for some. **OCT. 10**

14

MANHATTAN BEACH

Jennifer Egan
NOVEL



Egan's exquisitely wrought novel, her first since 2011's Pulitzer Prize-winning *A Visit From the Goon Squad*, follows a young woman who's trying to understand the shady circumstances of her father's disappearance. Meanwhile, she's struggling to support her mother and sister with her job as the first female diver at the Brooklyn Navy Yard. **OCT. 3**

Books

15

THE TWELVE-MILE STRAIGHT

Eleanor Henderson
NOVEL



In rural 1930 Georgia, Elma—a young, white sharecropper's daughter—has given birth to two babies: one light-skinned, one dark. A field hand is accused of rape and lynched. But as Elma, with the help of her father's housekeeper, raises the babies, truths emerge. **SEPT. 12**

16

A LOVING, FAITHFUL ANIMAL

Josephine Rowe
NOVEL



When Australian Vietnam War veteran Jack goes missing, his family—daughters Ru and Lani, wife Evelyn, and Les, his mysterious brother—flounder in his absence, and they begin to recognize that Jack's trauma has been passed along to them in myriad tragic ways. **SEPT. 12**

17

ALI: A LIFE

Jonathan Eig
BIOGRAPHY



Drawing on interviews with Muhammad Ali's friends, family, and colleagues—as well as recently discovered recordings from the 1960s and extensive FBI files—Eig tells the life story of the legendary boxer, political radical, and hero in all its complexity. **OCT. 3**

18

RENEGADES

Marissa Meyer
YA

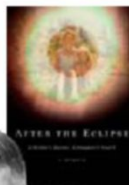


The *Lunar Chronicles* author leaves fairy tales behind and instead imagines a place where gifted superheroes called Renegades fight for power against supervillains. The twist? The vengeful orphaned heroine, Nova, isn't one of the good guys—but her new crush seems to be. **NOV. 7**

19

AFTER THE ECLIPSE

Sarah Perry
MEMOIR



The central event in Perry's stunning memoir is her mother's murder, which happened at their home when the author was 12 years old—and in the house. "I was determined to make it more about Mom's life than a true-crime-y whodunit," Perry says. "I wanted to address our epidemic of violence against women, and the connections between that and everyday misogyny."

SEPT. 26

20



ARTEMIS

Andy Weir

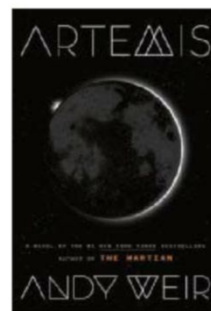
SCIENCE FICTION

Before you ask: Yes, Andy Weir is aware that the success of his debut novel, *The Martian*, has set the bar incredibly high for his follow-up. "I'm like, 'Oh my God, now we're going to find out if I'm just a one-hit wonder or if I'm actually a writer,'" he says. After he wrote (and threw out) 70,000 words of a different novel, Weir conjured up the world of *Artemis*, a tourist city on the moon populated by a handful of working-class and ultrarich residents—and a smart-alecky smuggler named Jazz Bashara, who gets embroiled in a high-stakes heist. As in *The Martian*, Weir's space research is impeccably detailed, but he hopes readers will be impressed by Jazz, not astrospace. "I worked hard to make a deeper character than Mark Watney," Weir says. "Jazz is more nuanced. She's flawed. She makes bad decisions. She's incredibly intelligent, but she's always looking for the shortcut." **NOV. 14**

OPENING LINES



I bounded over the gray, dusty terrain toward the huge dome of Conrad Bubble. Its airlock, ringed with red lights, stood distressingly far away.



Stage

Edited By | JESSICA DERSCHOWITZ @JESSICASARA



FIRST
LOOK

↑ John Riddle as Hans, Caissie Levy as Elsa, Patti Murin as Anna, and Jelani Alladin as Kristoff

Meet Broadway's *Frozen* Foursome

Disney's most ambitious stage adaptation yet is more than just a snowstorm of effects. Say hello to the key players of *Frozen*'s magical, musical kingdom. **BY MARC SNETIKER**



THE SNOWMAN, THE REINDEER, the ice palace materializing out of frosty air—stage magic can bring these elements of the Oscar-winning film *Frozen* to life on Broadway, but there's no illusion needed for the talents of the leading quartet: Patti Murin, Caissie Levy, Jelani Alladin, and John Riddle, who star as Anna, Elsa, Kristoff, and Hans in the adaptation of Disney's dual-princess animated juggernaut. Arriving at the St. James Theatre in February after a tryout this

year in Denver, the production hopes to deliver on its biggest promises (like reinventing the showstopping "Let It Go") while adding new characters and songs to expand on the story of two sisters chillingly driven apart.

"I'm not excited by slavishly replicating a movie on stage, because it won't challenge anybody," says Tony-winning director Michael Grandage (*Red, Frost/Nixon*). "We've got more songs than the movie. We've got an opportunity to develop story lines in greater depth. But the thing we can do most of all is have real live breathing, beating hearts in front of people in the dark. I needed a cast where it wasn't just going to be people who brilliantly pumped out some famous numbers."

The 2013 film was lauded for the emotional dynamic between Anna and Elsa, who on stage are played by Broadway veterans Murin and Levy. "The camaraderie that's needed is amplified by the fact that those two, in life and in their work, seem to be genuinely bonded together," says Grandage.

Both sisters and their beaus look the part, too, thanks to scenic/costume designer Christopher Oram. "You want that balance between Hans in a fine, beautifully embroidered jacket and Kristoff in his big, chunky mountain gear," says Oram, whose team made 363 costumes from 172 designs. "They're wearing heavy, warm clothes, and the one thing it is *not* on stage is freezing cold. That's dramatic irony for you."

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THIS WEEK'S
HITS &
MISSES

The Bullseye

O.J. Simpson's white Bronco featured on *Pawn Stars*, after 23 years with the worst Carfax report ever.

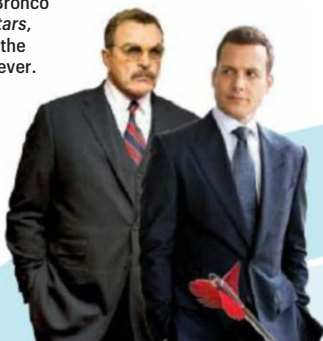
BY MARC SNETIKER @MarcSnetiker



Eclipse fatigue



Wanna feel old? *The Last Ship* stopped being the actual last ship three seasons ago.



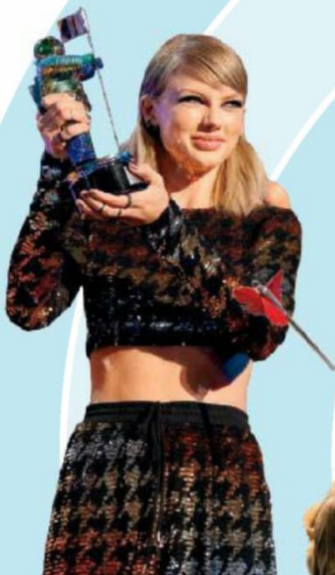
Happy 100th episode to *Suits*, 1,000th episode to *Cops*, and 10,000th episode to *Blue Bloods*, probably.



Farewell, *Game of Thrones*, until this aunt and nephew have weird sexual tension once more.



Snooki and JWoww land spin-off *Celebrity Shore*. Sorry, but there's only one celebrity *Shor* we recognize and that's Miriam.



The Tick: hands down our third-favorite insect-based superhero

Teen bitcoin millionaire to launch Taylor Swift's 1989 into space, which is crazy since the aliens just got 1989's *Barry Manilow* last week.



We know you don't watch *Halt and Catch Fire*, but it's not too late to debug that algorithm.



Obi-Wan Kenobi is getting another movie. He'll presumably now be aged somewhere between *thirtysomething* and *Muppet Baby*.



Pantone honors Prince with a new shade of purple—and a sobering wake-up call for Grape Ape.



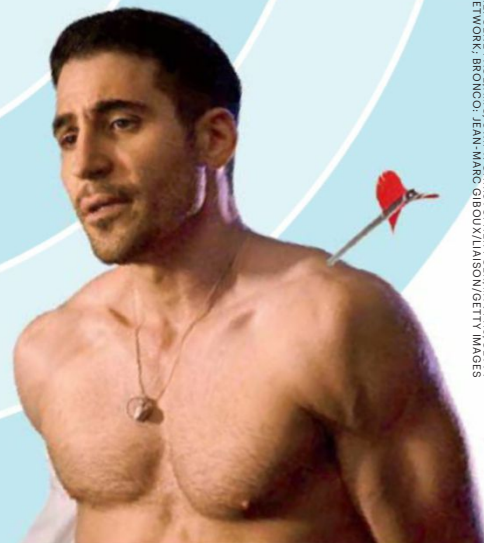
If the live-action *Jetsons* doesn't cast Ariana Grande as Judy, did it even happen?



Xena reboot officially dead at NBC, along with the dreams of a million hopeful lesbians.



Do your part for the environment! If you see a Bella Thorne caught in a net, kindly toss it back into the ocean.



Porn site wants to revive *Sense8*. Maybe next year, *Happy Endings*.



Introducing the New King of the Concrete Jungle. The all-new Tiguan.

Here we see the all-new Volkswagen Tiguan in its natural habitat. The completely redesigned exterior, bold lines, and aggressive stance are a double take waiting to happen. Inside, the Tiguan is a different kind of majestic. With available premium leather seating surfaces and Volkswagen Digital Cockpit that makes navigating so instinctive, you can get lost without ever getting lost. And available 4MOTION® all-wheel drive means you can conquer almost any road, concrete or otherwise.



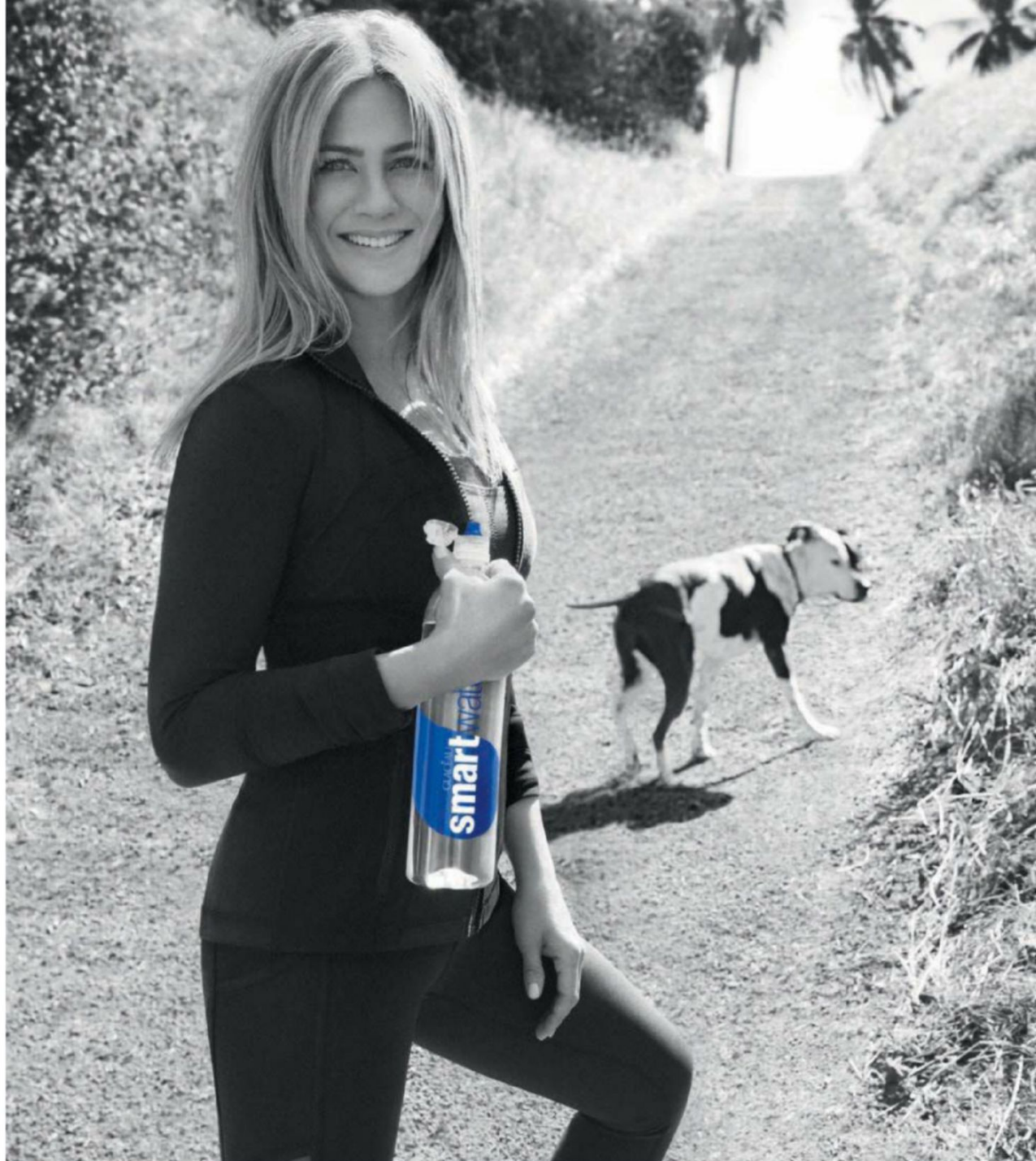
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Dramatization. Do not attempt. Always wear proper seat restraints in a moving safari vehicle. Optional accessories shown. Always ensure that your vehicle is equipped with appropriate tires and equipment and always adjust your speed and driving style to the road, terrain, traffic, and weather conditions. See Owner's Manual for further details and important limitations. *MY2018 Tiguan 6 years/72,000 miles (whichever occurs first) New Vehicle Limited Warranty. Based on manufacturers' published data on transferable Bumper-to-bumper/Basic warranty only. Not based on other separate warranties. See owner's literature or dealer for warranty limitations. ©2017 Volkswagen of America, Inc.



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